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dance *magazine*

volume XXV number 10
october, 1951

the largest, most widely read dance publication in the world

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On the Cover: JOSE GRECO and trio of dancers in the Spanish Ballets coming to the Schubert Theatre October 1. Greco, Luis Olivares, Juan Morilla and Juanele Maya in "En el Cortijo".

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Deadline for advertising is the 20th of the 2nd month preceding publication, e. g. May 20th for the July issue, June 20th for August issue, etc.

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NEW YORK Offices 416 West 33rd Street LO 3-5907

DANCE Magazine, published monthly by DANCE Magazine, 416 W. 33 St., New York 1, N. Y. Rudolf Orthwine, owner and publisher. Reentered as second-class matter August 17, 1948, at the Post Office, New York, N. Y., under the act of March 3, 1879. Copyright, 1951, by the DANCE Magazine. All rights reserved. Contents of the magazine may not be reproduced in whole or in part without permission. Printed in U. S. A. Subscription prices: United States and possessions, 1 year $3.75, two years $6.50; Pan-American and Canada, 1 year $4.25, two years $7.50; other foreign, 1 year $4.75, two years $8.50. Single copies at 35 cents. Four weeks notice is required for a change of address or for a new subscription. List address exactly as it appeared on the wrapper of last magazine received.

via the grapevine

THIS month's local sensation was caused by the departure of **Leon Danielian** from the Ballet Russe de Monte Carlo —curtains on a ten year association. Two weeks before B.R.M.C. was scheduled to begin its national tour, Danielian (who had not yet signed for the season) received an invitation to join the **Ballets des Champs Elysees** in Europe as their premier danseur. He left for Paris on September 16th.

Victor Moreno of Buenos Aires, a recent arrival, has been signed by the company and the grapevine says will take over many of the Danielian roles. Another departure from the company is **Bob Lindgren.**

Leonide Massine arrives this month to appear with Ballet Russe in Chicago and will restore his opus CAPRICCIO ESPAGNOL to the repertory.

Alexandra Danilova's much-tooted "retirement" actually consists of retirement from the one-night stands only. She will appear with the company in five principal cities and takes off only one month, in January, to teach in Dallas.

•

Ballet Theatre's scheduled new ballet by Rio de Janeiro's **Madeleine Rosay** was shelved after four rehearsals, as it developed that MANCENILHA (The Intoxicating Flower) would prove a much more expensive operation in terms of costumes, decors, score, etc. than had been anticipated at the outset. Oddest aspect of this situation is that Ballet Russe de Monte Carlo may pick up the Brazilian ballet for winter production — or that it might be given in New York in concert form. (Expense? No object at all.) Ballet Theatre has also raised the curtain on the Petit-Wahkevitch ballet LE JEUNE HOMME ET LA MORT in spite of the sniping of **Roger Eude,** manager of the Theatre Champs Elysees of Paris, who says the ballet belongs to him and nobody but him. Threatened court action by Eude has been ignored by B. T.

•

Coming and going . . .

Miriam Winslow, one-time partner of Foster Fitzsimmons, has returned from a five-year self-imposed exile in Argentina and made her first public appearance in New York (purely social) at the **La Meri** party on September 10th, looking wonderful, too . . . David Lichine, also an exile for some years, returned to New York briefly last month to attend funeral services for his father, who died here in September . . . Five dancers from the Belgrade and Zagreb opera ballet, who left Yugoslavia in a company of some forty dancers to appear at festivals in Edinburgh and Salzburg, went A.W.O.L. and will not return to their country. Among these was **Sonki Juskevich,** who is the niece of the famous **Igor Youskevitch** of Ballet Theatre. The other four were men, one of them **A. Jelicic,** ballet master of the Zagreb Opera . . . **Mary Anthony** went to England in the Spring of 1950 to stage the London company version of the musical revue TOUCH AND GO, was to have returned home in two months. Well, it's been a year and a half instead. She returned home late in September, mourning Europe like anything; plans to teach a few months and return in '52, probably going directly to Italy, which she describes as the most "coming" theatrical orbit in Europe today. Italy is interested in American dancers and choreographers, says Miss Anthony, and those who want to chance it, are likely to strike a rich vein . . .

•

Graham to dance Jeanne d'Arc

Having run the gamut of heroic female figures historical, biblical, mythological, literary and purely universal, **Martha Graham** finally essays the heroic figure of Jeanne d'Arc, which is the subject of the dance and the score (Norman dello Joio) to be premiered in Louisville December 5 and 6. Robert Whitney, conductor of the Louisville Orchestra, which commissioned this opus, made announcement of this fact on September 11.

•

Shakeup in San Francisco Ballet

After fifteen years as The domine of ballet in San Francisco, **William Christensen** has severed his connection with the San Francisco Ballet, the Opera Ballet, the school, has sold his S. F. home and migrated to Salt Lake City, Utah, where he has accepted a professorship in a local university as dance instructor. His brother, **Lew Christensen,** steps into his post as head of the school and of the opera ballet.

•

Auditions held for the new Metropolitan Opera ballet by ballet master **Zachary Solov** netted a brand new haul. topped by new ballerinas **Maria Karnilova** and **Lupe Serrano.** The latter came all the way from Mexico City in the hope of landing in the corps de ballet—and now look at her. The former, Karnilova of Ballet Theatre fame, a leading dancer in Broadway musicals and soloist in ballet companies for ten years and more, was once refused a corps de ballet position in this same company, at the Met in the 1939 auditions. And now look at her—prima ballerina!

Upon conclusion of September rehearsals of the Metropolitan Opera's first road show, FLEDERMAUS, (with **Tanya Grantzeva** as lead dancer) ballet master **Zachary Solov** sailed into rehearsals for the home company, which faces a strenuous complement of twelve opera ballets to be learned within two months, a far more comprehensive agenda than the one faced last season by **Antony Tudor,** who had only four to cope with.

ballet and concert calendar — October, 1951
in New York City only

1-28	**Jose Greco** and his Spanish Ballets	**Schubert Theatre**
1- 7	**Ballet Theatre**	**Metropolitan Opera House**
8	Stage for Dancers presents **Mary O'Connell, Stuart Hodes and Rena Gluck**	**Henry Street Playhouse**
11	**Pearl Primus** and company	**92nd St. YMHA Auditorium**
13	**Jose Limon** and company	**Central H. S. Needle Trades**
14	**Jose Limon** and company	**92nd St. YMHA Auditorium**
14-16	**"Mourning Becomes Electra",** a dance-play staged by Dale Fern	**Amato Opera Theatre**
17	**Louis Horst** lecture and demonstration at the **Brooklyn H. S. Homemaking Auditorium,** on the Stage for Dancers series	**Brooklyn H. S. Homemaking Auditorium**
21	**Pearl Primus** and company	**92nd St. YMHA Auditorium**
22	**Irma Toro** and **Soma,** presented by Herta Brauer	**Carnegie Recital Hall**
25	**Ruth St. Denis** and **Ted Shawn,** in "Great Moments in Dance"	**American Museum of Natural History (mat. & eve.)**
29	**Dance Previews** on Henry St. Playhouse series	**Henry Street Playhouse**

Sophie Maslow has been chosen by the **New York City Opera Company** to stage the dances for the David Tamkin opera THE DYBBUK, which has its world premiere at the City Center on October 4th. Dybbuk is the generic Hebrew term for a demon spirit; the opera, stemming from Russian Jewish folk literature of the 18th century, concerns a case of demon-possession and its exorcism by Chassidic mystics. Miss Maslow as a choice for choreographer on this definitive assignment is nothing short of inspired, Her gift for definition of the little-known, Russian Jewish cultural idiom has already had concrete consummation in her recently created ballet called THE VILLAGE I KNEW, which had sponsorship by the New York City Dance Theatre in 1949 and since that time by the 1950 American Dance Festival at New London; it has also been seen in concert from coast to coast.

Among the soloists heading a large resident company are **Anneliese Widman, Billie Kirpich, Muriel Maning, Miriam Pandor, Donald McKayle** and **Joseph Gifford.**

Miss Maslow is a guest choreographer with the City Opera; the company's regulars are **Charles Weidman** and **Grant Muradoff.**

•

Correction, please

Let us apologize, even if tardily, for the error which crept, all unobserved, into the **Selva** shoe advertisement in the August, 1951 issue. The Princess Toe Shoe advertised for $5.75, sells for $5.95 and we should have said so but didn't. Sorry.

•

Marquis de Cuevas flew himself and six of his principal dancers in a privately chartered plane from Biarritz to Venice on September 3, especially to entertain at the most fabulous brawl recorded in the 20th century, the one given by the Spanish multi-millionaire Don Carlos de Beisteguy at the Palazzo Labia for 3000 chosen guests whose names suggest the whole roster of the Almanach de Gotha and for the populace of Venice, which was invited to come and hang around the fringes of the Labia Palace. The ball was a costume business in the costumes of the 18th century, although some independent souls chose to come in a variety of gear from lion skins to coffins. The affair vaguely suggested the kind of princely toot which heralds the Revolution. (Can't you just hear those tumbrils?) Anyway, such notabilities as the Aga Kahn, Orson Welles, Gene Tierney, Barbara Hutton, Christian Dior and dukes, counts and barons without end saw dancers **Marjorie Tallchief, Rosella Hightower, Harriet Toby, George Skibine, John Taras** and **Serge Golovine** perform a charming little Rameau ballet especially concocted for the occasion by **John Taras.**

•

Leonide Massine has spent the interval between his French and American commitments working on a new ballet for the **Sadler's Wells** entitled "Donald of the Burthons." A romantic period piece set in Scotland, it has the epic Faust theme but a reverse ending—a happy one. **Beryl Grey** and **Alexander Grant** have lead roles . . . The four Camryn-Stone pupils presently dancing in the musical SEVENTEEN, have contributed a scholarship to be awarded to the winner of the competition which takes place at the Stone-Camryn School September 16th. The philanthropists are **John Sharpe, Billy Reilly, James Moore** and **Darrel Notara** . . . Card-holding members of American Guild of Musical Artists, please take note that AGMA has acquired a new ballet rep, name of Eugene Heyman . . . **John Kelly** followed **Gordon Hamilton** into the hound-master's role in the TWO ON THE AISLE ballet by Ruthanna Boris when Hamilton left for Paris . . . The **Szonys** have been booked into the Roxy Theatre for the October show . . . Friends of **Adam diGaetano** will be pleased to know that the dancer is safely convalescent after his recent heart attack suffered during a Kansas City engagement . . . **Carola Goya,** member of the Greco Ballets Espanol, preceded the company back to America by three weeks because of her mother's untimely death in September . . . **Ruth Ann Koesun** of Ballet Theatre company goes noplace, but noplace at all, minus her steady (and we don't mean husband Eric Braun) companion, Odette. We don't mean the Swan Queen either. Odette is a melancholy female Boxer pup, 6 weeks old and it appears she is in for a theatrical career—or Ruth Ann will know the reason why not . . . The party season broke out violently with a brace of five or six coming altogether . . . Liveliest and best of the lot were **Issie and Kelly Brown's** staged at **Chez Koreff** for the Ballet Theatre company and friends, the party by **La Meri** for **Lais Gravier** and **Judith Shaler,** and the two parties in honor of **P. W. Manchester,** editor of the British publication, **Ballet Today,** staged individually at **Tanya Chamie's** studio on the 10th and at **Arthur Todd's** on the 9th of September. And the season is only just starting!

•

The American tour of **Etienne Decroux** and his company has been cancelled because the sponsoring organization, International Theatre Exchange and its London office head, Brian Acworth, decided at the eleventh hour that it couldn't "afford" transportation expenses, in spite of the fact that advance bookings in America were many and set and signed and the interest in Decroux unusually alive. This decision to cancel was made after the company had been encouraged to devote itself to more than a half year's rehearsals in anticipation of the American tour. Making and breaking dancers' backs is great sport, wot?

LONDON

The death of **Constant Lambert,** musical adviser and sometime conductor of the Sadler's Wells Ballet, on August 21 caused sincere mourning throughout the English ballet world. His early death (he was not quite 46) removes one of the major figures in English ballet.

Her friends around the world mourn with **Tamara Karsavina,** whose husband, Henry James Bruce, died here in London at the age of 70, on September 10th.

It has been reported that **Galina Ulanova,** the great Soviet ballerina, has been invited to dance at Covent Garden. We are thinking of starting tomorrow to queue for tickets, in the hope that she really comes.

On October 1 the resuscitated **Original Ballet Russe** was due to make its bow at the West London theatre of Wimbledon. With the **Grigorieffs** in charge of production, **George Kirsta** as artistic director and a company headed by **Vladimir Dokoudovsky, Nina Stroganova, Olga Morosova, Sonia Arova, Paul Guatt** and **Inge Sand** (from the Royal Danish Ballet) they were to be seen in Aurora's Wedding, Paganini, Graduation Ball and Le Coq d'Or. A provincial tour is booked for the winter and after Christmas the company will go to Western Germany.

Original Ballet Russe is now calling itself **"Universal Ballet, London."**

Early September was one of the busiest periods of dance activity even for London, where there is nearly always ballet going on somewhere. The **Sadler's Wells Theatre Ballet,** in best bib and tucker and all ready for their North American tour, were at the Wells from September 1st, primarily to show London their new productions of Coppelia and Casse Noisette before taking them across the Atlantic. Coppelia has been decorated by the brilliant Australian artist Loudon Sainthill and suits the youngsters admirably. Casse Noisette is very elegant, but a little over-weighted with Beaton decor.

Sadler's Wells Ballet proper opened at Covent Garden on September 4 in a mixed programme which included a revival of Ashton's Scenes de Ballet (Stravinsky). The 4-week season was without prima ballerina **Margot Fonteyn,** who is resting a strained foot. New casting arrangements were their chief interest, since no new ballets were given. **Beryl Grey** happily returned after long illness and was given a great welcome. **Violetta Elvin** made her debut in Giselle on September 15 (with Rassine) and later **Kenneth Melville** danced Albrecht with her. **Nadia Nerina** danced Swanhilda in Coppelia with much charm, while, of course, **Moira Shearer** was on hand for all her major roles.

Mary Clarke

•

PARIS

The Opera-Comique reopened last month and showed a much more vital repertory

and more interesting dancers than the more opulent Opera can boast. Ballet master **J. J. Etchevery** does not reach heights of inspiration, but he is a good choreographer and is especially clever at showing off the new talent the organization has developed. And we don't mean the etoiles or premiere danseuses, most of whom are old battle axes, hardly worth mentioning. The real talent is in the ranks of the grands sujets, too good to be in the corps and too young to be in on the political ladder for promotion. That Etchevery had the acumen to recognize this is not strange, but knowing a bit about French bureaucracy, we wonder how he got around to make a ballet to show the ability of grand sujet **Josette Amiel.** The ballet is "Etude" (Chopin) and Amiel is a little girl to watch, with fabulous extensions and an unbelievable arabesque. Two other youngsters to watch are **Madeleine Dupont,** who shone in Etchevery's "Concerto" (Tschaikowsky) and **Ninon Lebertre,** who danced the lead in Massine's "Bal du Pont du Nord."

The **Grand Ballet du Marquis de Cuevas** has had a good season and lots of fun in Deauville. **John Taras** made a new pas de deux for **Rosella Hightower** and **Serge Golovine** to the Tschaikowsky arrangement of Mozart music we know as Mozartiana. He gave them impossible things to do and they made them possible. **Hightower** is working on a new commedia dell'arte ballet to the Sibelius Scaramouche score—and **Skibine** is working on a new pas de deux based on Edgar Allan Poe's "Annabelle Lee."

The company was quartered in the Villa Elizabeth, a big old house on the beach, lost to the Casino management on the gambling tables. There were loads of visiting relatives for the dancers, high teas in the kitchen, an extra bed in the huge bathroom, riding horses in the back yard and an elaborate electric train for the boys to race around a track in an empty tower room.

Leonide Massine, on his return from America later this Fall, will stage three Diaghilev ballets for the Opera-Comique: "Parade," "Mercure" and "Jack-in-the-Box."

Ann Barzel

•

MONTREAL

October promises well for Canadian ballet. The S.S. Empress of France was scheduled to dock at Quebec City on October 2 with the Royal Couple, H.R.H. Princess Elizabeth and the Duke of Edinburgh and the Sadler's Wells Theatre Ballet, as well.

Canada's National Ballet company may not be far behind. Dance circles are awaiting both companies with interest, and the British dancer and choreographer **Celia Franca** is in a sense involved with both of them.

Among the odd dozen works to be carried in the Canadian and U. S. A. debut of the Theatre Ballet is a Franca work called "Khadra." **Elaine Fifield, Svetlana Beriosova** and **David Blair** head the company which includes Canadian dancers, and has choreography by de Valois, Cranko and Ashton.

Mechanics are different for this first tour of the Theatre Ballet. The parent Sadler's Wells controlled their own two American tours, but the Theatre Ballet has been taken over by the S. Hurok organization for all North American appearances.

Canada's **National Ballet Guild** appears ready to be launched in Toronto's Eaton Auditorium in November. Headed by **Celia Franca,** who flew to Canada for the first time during last winter's 3rd Canadian Ballet Festival, it is compounded of elements such as **Irene and Jury Gotschalks,** who came to Halifax after the war from the Baltic states. Former Winnipeg dancer **David Adams** and his wife **Lois,** more recently of Vancouver, are also prominent in the new venture.

Based in Toronto and backed by prominent local citizens, the new company is directed by Franca, but also expects to use Canadian choreographers such as **David Adams** and Vancouver's **Kay Armstrong,** who caused such a sensation at the 1950 festival. Conspicuous in absentia, however, are **Gweneth Lloyd** and leading members of the **Winnipeg Ballet,** who have built distinctive Canadian ballet over the past decade and who founded the ballet festivals.

To date, the National Ballet Guild has sponsored a summer school, which is said to have met expenses, more or less, in Toronto's old and abandoned St. Lawrence Hall. Since then Miss Franca has remarried (Toronto organist Bert Anderson) and has held auditions for the new company in various centers. Their only actual performance seen to date was an inconclusive and short open air recital in Montreal during the summer, where Miss Franca met with a good reception, even if more dancing and less pantomime was the unfilled wish of some.

In the coming winter, before the next ballet festival in the Spring, many hope that the Guild will rise above its rivalries, jealousies and local considerations. With the distances to cover in Canada, its first season may well be its decisive one.

Francis A. Coleman

•

HOLLYWOOD

The Ballet Russe arrived, tired and bedraggled, to give a series of beautiful performances in the Hollywood Bowl. In spite of their initial fatigue, many managed to take in both classes and parties during their stay. One of the latter attracted **Alexis Smith, Gertrude Niessen,** and Oriental dancers **Sujata and Asoka,** among others. Highlights of the eve were **Danilova's** delightful accounts of her meetings with army generals and **Constantine's** rendition of the Rose Adagio — with expert prompting from the audience. Fortunately, no early rehearsal had been called for the next morning, except for host **Robert Ossorio** who had to report for Metro's "Singing in the Rain" a little after dawn.

The studios have more musicals in production than they have had in years. **Bob Alton, Jack Cole, Nick Castle, Gene Kelly,** and others are working at MGM. **Leroy Prinz** is making "Starlift" one of the top productions at Warners' with **Virginia Mayo, Janice Rule** and **Gene Nelson** dancing. Like Metro's **Leslie Caron,** Janice Rule spends what time she can get away from the studio taking ballet classes.

Former TV comedy stars **Dell and Abott** teamed with **Grace Hartman** for a 3-man revue that opened at the Macombo the end of September. Choreography by **Jack Cole** and **Alex Romero** proved great assets for the already entertaining numbers which included a satire on—**Jack Cole.**

Local trade papers are making big news of **Gene Loring's** twenty-four (24) week contract with Stanley Kramer. What they didn't note was that the picture "The 5000 Fingers of Doctor T" will not include a single conventional dance number. The choreographer was signed to direct movement for the entire film.

William Skipper is planning a club act with a group including (so far) **Drusilla Davis, Joan Morton** and **George Reeder.** Singing, dancing and acting—no limit, he says, to what they may do.

Selma Jeanne Cohen

•

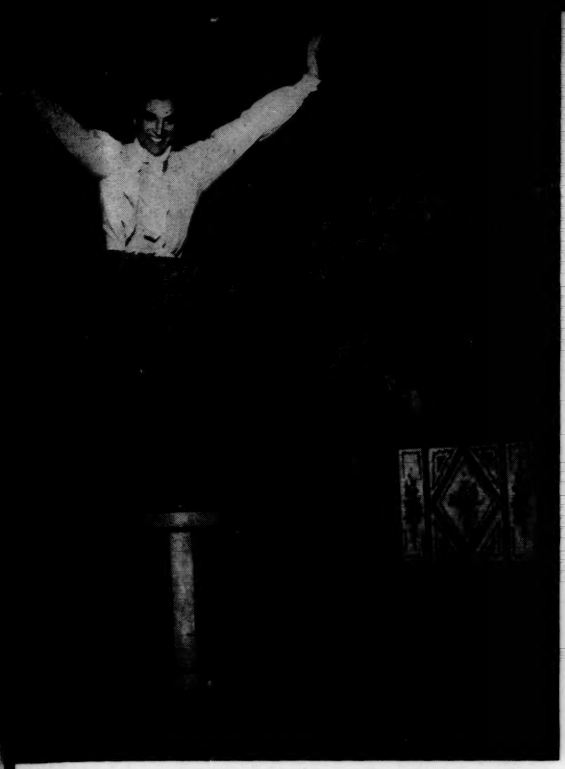
Venice, September 19th

The world premiere of the 25 minute cantata entitled ORFEO, with choreography by **Janine Charrat,** took place at the Teatro La Fenice in Venice on September 19th, with supporting singers in the pit and a cast of dancers headed by **Janine Charrat, Ethery Pagava** and **Milorad Miskovitch.** A handsomely mounted production with exciting decors and costumes by **Leonor Fini** drew the most spontaneous applause of the evening.

Pagava, unhappily, has put on weight and was far from an ideal Eurydice. In her own part, Charrat was too ballerina-like to realize the intensity of the character she danced. Miskovitch, however, redeemed the ballet with his moving and brilliant performance in the part of Orpheus. On the whole, ORFEO suffered from a paucity of choreographic invention. Too many young and unrecognized American choreographers have shown far more inventiveness in far less "festival" milieus.

Conductor Antonio Pedrotti's performance on the podium showed great feeling for the niceties of dance. The same bill contained two one-act operas by Boccherini and Marinu.

Trudy Goth



EL chevalillo de Brooklyn, to borrow a caption from somewhere or other, has come home. Jose Greco, one time partner of the late Argentinita, after an exile of six years, returns to America with a company of Spanish dancers, presently called the BALLETS ESPANOL. They are to appear at the Schubert Theatre in New York for a four week season to begin on the 1st of October, then to go on a national tour under the management of the brothers Schubert.

This may be the first company of its kind and stature to make an American appearance since the brief passing through of the "Cabalgata" company, as differing in kind from purely concert dancers like Rosario and Antonio, who travel sans the weight of a large group, orchestra and heavy decors.

Greco, since his severance in 1947 from Pilar Lopez, with whom he had concertized for two years in Spain following the death of Argentinita, has traveled Europe from one capital to another, drawing reaction ranging from the ecstatic to the minor sniping of a British non-partisan. His group, some of them specialized artists in their field, has been in a state of flux, owing to the difficulties of exporting the native Spanish dancer from his own country, the difficulties of obtaining visas, working permits, etc.

Of those who appeared with him in Europe and South America it is positive that his wife and partner, Nila Amparo, Luis Olivares and Carola Goya are certain to be seen here. Others like La Quica, reknowned in Spain as the great maestra of Spanish dance, like Juan Morilla and the gypsy brother and sister Teresa and Juanele Maya are unpredictable, their entry depending on the grace of the State Department.

JOSE GRECO brings the Ballets Espanol to America

Up to time of going to press, the wind was blowing to the favorable, but that is not to say that these will all actually land in the Schubert Theatre on October 1.

The repertory is composed of story and concert pieces, expressive of Spain's rich capital of regional, gypsy and classic dances. It will be stimulating to see how a Spanish choreographer deals with the eternal **Carmen**, especially after its treatment by the purely French hand of Roland Petit.

Such titles as **Rumores de la Caleta, Agua, Azucarillos y Aguardiente, En el Cortijo, La Petenera, El Rincon Flamenco** are descriptive of the kind of dance theatre to be expected from the Greco Ballets Espanol.

Above: Jose Greco in "Old Madrid". Below, l. to r., the same ballet with Carol Goya and Luis Olivares — Nila Amparo in an Alegrias from the "Rincon Flamenco" — and Jose Greco with La Quica, Spain's notable bailarina and teacher of Spanish dancers in her own country.

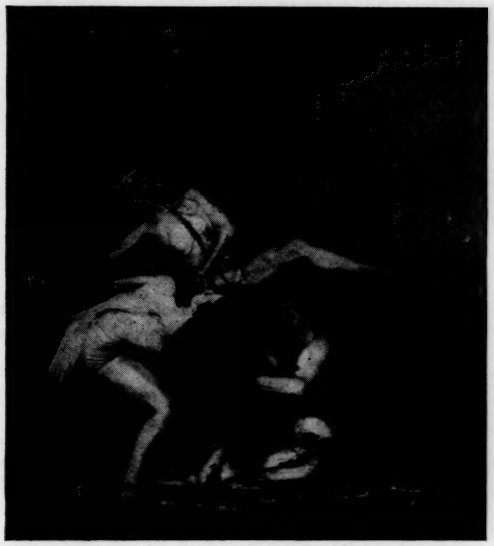
OUTLOOK FROM

QUARTET

Four people meet in and outside a dream. The dreamer successfully detaches a portion of the dream, which becomes a feminine reality. The dreamer and segments of the dream are danced by Jose Limon, Betty Jones, Ruth Currier, Lucas Hoving in the composition created by Doris Humphrey.

NEW LONDON, 1951

by Doris Hering



• For many people, the concept of modern dance has become limited. They regard it as the rather specialized expression of the individual and his inner needs—wholesome or otherwise.

Thus we have recently had many dances of frustration, breaking of maternal ties, romantic reaction to musical structure, death fear, etc. Although these are in theory valid material for creative expression, the personal or polemic approaches of many young choreographers have made the modern dance seem unable to function objectively or in terms of a total human concept. That this has been the fault of individual dancers and not of the modern dance was emphatically demonstrated by the 4th Annual American Dance Festival, which took place in the Palmer Auditorium of Connecticut College from August 16 through 19.

How varied and communicative the modern dance seemed in the well orientated hands of choreographers like Doris

(*continued on page* 47)

photographs by robert l. perry

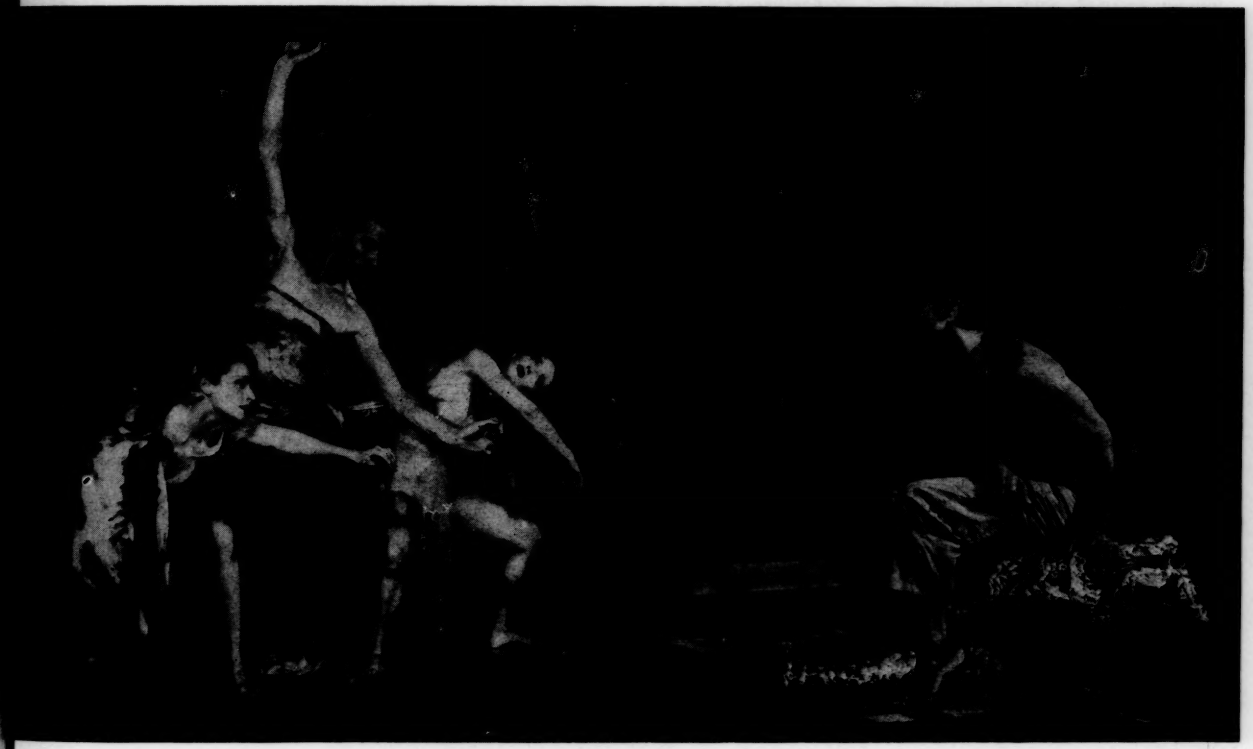


photo: Stanley McDonald

From l. to r. Joseph Mann, Trudy Goth, Fred Berk, Hazel Muller, William Kolodney

meet the people behind the desk behind the dancer

• IF the New York concert stage can seriously be regarded as a dancer's idea of paradise, a goal to be attained through years of work and study, then it is safe to make an analogy between these people and the eye of the needle as described in the Koran.

For the dancer without five to ten thousand dollars in the bank to pay for a Broadway house and union designers, stagehands, electricians, unable to win critical attention and notices from the New York press in houses outside a tiny radius in the heart of Manhattan, without the means to buy the professional services of booking monopolies, these people represent the needle's eye into that paradise, professional concert performance in the city of New York.

Of course, other, many other booking organizations, managerial services, both individual and corporative, exist to attain this end. The field is by no means limited to the people pictured here. But, as immediate outlets, they rank in the superlative and the reason for this can be read both in and between the lines of the Concert Calendar on page 15 of this issue, as well as in the accompanying story on page 14, "Ulysses in Tights".

Without exception, none of these depend upon concert management of dancers as a livelihood; all are engaged in broader professional careers, from which any time and personal effort subtracted toward the promotion of concert dance usually returns them a reward more spiritual and moral, than negotiable. Why do they do it?

Certainly because they are themselves artists, in whom the drive for expression finds this kind of outlet, the dry-nursing of artist-dancers. As managers, directors of repertory groups and workshops, as artists' reresentatives, they are, as a class, great users of aspirin and ice bags-on-the-head, poignantly familiar with the quirks, miseries, deliriums and unpredictabilities of the dancers whom they endeavour to steer on and off the stage. In spite of this, look at them. They can still smile.

H. D.

37 years a dance impresario — that is the colossal record of **JOSEPH MANN,** instigator of the **STUDENTS DANCE RECITAL Series.** Mr. Mann began his career as a settlement worker, specializing in music education, in the University Settlement House downtown New York. In 1914, Frank X. Aarons of the Peoples Symphony Concerts Series invited Mr. Mann into the fold, where he has remained ever since, exerting his all to bring dancers into the theatre. The many dancers he has known, some of whose famous faces decorate the walls of his Union Square office, hold him in deep affection. Last year a number of them got together to present him with a token in the shape of a silver cigarette case on the 25th anniversary of his management of the S.D.R. Series. It is handsomely engraved with the signatures of 34 famous dancers, including such names as Martha Graham, Doris Humphrey, Ruth St. Denis, Ted Shawn, etc.

•

TRUDY GOTH, a one-woman juggernaut who created, molded and reared the **CHOREOGRAPHERS WORKSHOP,** in spite of obstacles that would have felled lesser creatures. Miss Goth is dedicated to the premise that the concert dancer shall have a stage upon which to justify his existence as a dancer and choreographer, by hook or crook, usually both. To this end, not even phone calls at the unspeakable hour of 4:00 A.M. disturb her, not if they are in any way to promote a bigger and better C.W. Miss Goth is Hungarian born, educated abroad, has studied with Kreutzberg, Egorova, many others. She spends four months out of every year in Italy, commuting between Elba, Florence and Venice. She participates as stage manager, press contact and whatnot for the Florence and Venice music festivals annually. The other eight months she spends in New York, where she makes things hum.

•

FRED BERK, who brought the **STAGE FOR DANCERS** group into being in 1950, was and is a dancer for whom there have always been more bookings than he and his partner Katya Delakova have been able to cope with. In the ten years he has lived in America, the Austrian-born Mr. Berk has viewed with no little astonishment and finally with ire, the spectacle of capable dancers practicing their craft in studios year after year, while audiences, never having heard of them, went to the movies or sat at home, looking at TV. "I got bored with seeing them sit around their studios," said he, "I decided something must be done to get them on a stage, any stage." The stage he finally landed for the group was not just "any" stage, but no less a spot than the Brooklyn Museum. "Let those who wish, tire themselves out trying for Broadway houses," said he, "We'll use any stage we can get. Principally, we are out to find audiences, and if they can't come to us, we'll go to them."

•

HAZEL MULLER, the woman who has piloted dancers and audiences through nine years of the series **"AROUND THE WORLD WITH SONG AND DANCE"** at the American Museum of Natural History, has been with the Museum since 1922; she first initiated intime dance recitals in the Indian Hall, in the shadow of the big canoe, in 1939. The formal concerts in the Auditorium began in 1942, have been given consecutively ever since,

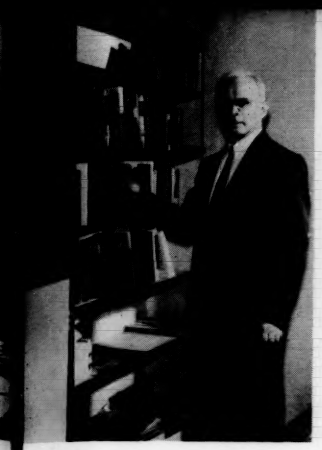


photo: Stanley McDonald

with paid admission inaugurated in 1949 (so that the dancers could profit, too).

Since she interprets her function as an impresario not lightly, Mrs. Muller has lived through some eyebrow raising experiences and times. Once, when a Haitian dancer demanded bushels of corn as stage decor, she went out and bought three dozen ears of corn, and after the concert, as no one else cared what happened to them, she took them home and started to eat her way through them. Once in introducing a Swiss group, she had to compete with the bleating of a live goat tethered in the wings, so that she was barely heard. The goat, upon being let loose on the stage, instantly enlivened the show by dropping a turd, stage center.

Mrs. Muller, who claims she doesn't know the first thing about dance, has made dance pay at the Museum, has won a large and constant audience and has made fast friends of dancers literally around the world. She is modestly pleased when she gets a little token of affection like the lei of live gardenias flown to her from Hawaii by members of a group which once appeared under her banner.

•

WILLIAM KOLODNEY — Educational Director at the 92nd Street YW-YMHA, probably the most celebrated figure in local concert affairs, having for over fifteen years been the hand that guided modern dance and dancers into its most handsome, most profitable showcase in New York, the Theresa Kaufmann Auditorium of the Y. Mr. Kolodney, who came to the Y in 1935, directly from a similar position in Pittsburgh, credits his wife Leah (whose sculptured head appears in photo) with the actual incentive for opening the doors of the Y and its theatre to modern dance. He stresses that it was her interest that originally led him to invite those two paragons in their own fields, Fokine and Graham, to appear at the Y, and that out of this incident, the Y has evolved into the avant garde center in dance. Mr. Kolodney has proven, also, that he can take it as well as dish it out, as he never misses a concert if he can humanly help it. He is a familiar, as well as handsome figure at every concert during the season.

•

FAMOUS managerial team of **ISADORA BENNETT** and **RICHARD PLEASANT,** and associate Donald Duncan (photo, bottom of page 12) adjourn to summer headquarters in garden adjoining their New York office on West 51st Street, where they can be molested and interrupted by nothing except heat, draughts, flies, incessant telephone calls, itinerant photographers, newspaper columnists, opera singers, hopeful and hopeless choreographers and dancers and, of course, clients.

Senior member of the group **Isadora Bennett,** actress turned playwright turned theatrical press agent and artists' representative, has raised the art of representation of artists to a level where it has made her unique in her own field. She has attained no small fame as personal representative for such artists as Martha Graham and the late Argentinita, likewise as first press agent for Ballet Theatre and for ten years has effectively performed in the same post for American Theatre Wing and artists in dance, opera and concert without number. Like Richard Pleasant, she was on the Town Hall staff from 1947 to 1949, when both resigned to join forces as a theatrical management and public relations team.

Richard Pleasant, the man with the telephone (really in use at time of shooting of picture) is that fabulous individual, the first director and administrator of Ballet Theatre, season of 1940. Prior to this, he had already served in a similar capacity in the Mordkin Ballet, where he toured with the company in the multiple role of stage manager, public relations officer, trouble shooter in general and mender ex officio of eternal twisted tendons and temperaments. Up to the time of his enlistment in the Army in 1942, he continued in the field of public relations work. After two years in the artillery, the Army discovered Richard Pleasant. He was shifted first to the Pentagon, then to W. 45th Street, New York, where he was installed as Officer-in-Charge of Professional Entertainment Overseas, and upon him falls the historic responsibility for the continuous export abroad of such commodities as Bob Hope, Marlene Deitrich, Yehudi Menuhin and others of their ilk, including (according to his own statement) one million accordionists. From 1947 to 1949 he was Press and Public Relations Officer for Town Hall, working in collaboration with Isadora Bennett, until their mutual resignation and merger as a private managerial team.

Although his career in management is fairly recent, **Donald Duncan,** like his seniors, came into the arena by way of his association with a dancer of the top rank, Martha Graham. Following the war and his departure from the A.A.F., Duncan applied for and got the job of stage manager for the Graham company, both in road and New York appearances. It was an elastic office, liable to elastic interpretation and here he, also, found himself doubling in brass, serving not only backstage, but also in the box office and business management. Before joining forces with his senior associates, he also functioned on the public relations staff at Town Hall and was on the administrative staff and box office manager for the first and second annual American Dance Festivals at New London, Conn.

The cumulative experience of years of this adventuresome combine, their ability to look a challenge in the eye, resulted in the **NEW YORK CITY DANCE THEATRE** in December, 1949. The most hopeful event in theatre dance in years has not, to date, been given another chance in the New York City Center, in spite of its organizers and not because of them. The accompanying story on page 14, "Ulysses in Tights", says more about the conditions which created the Dance Theatre, its temporary shelving and its promise for the future.

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Donald Duncan, Isadora Bennett and Richard Pleasant.

photo: Stanley McDonald

Ulysses in Tights

by Doris Hering

● The concert dancer embarking on a career must feel a little like Ulysses. There are so many obstacles to conquer, and each one seems impossibly large and terrifying.

The worst monster of all is the concert manager. If you ask the average young dancer to picture a concert manager for you, the image will be that of a Diamond Jim with the face of a harpy — scowling across a broad expanse of belly — smoking a giant haystack of a cigar — and clutching the keys to a huge concert empire decorated with signs reading "Dancers keep out — for profit only." Yes, it's a terrifying image, especially when it's accompanied by another one of a jaded, unpredictable audience whose responses veer with the wind.

But the image is not an accurate one. At least that's what we found recently when we talked to a few concert managers. We quickly found them to be primarily concerned with the welfare of the dancer and only secondarily with the idea of making a profit. In fact, most of them would be delighted if their ventures would break even.

Since it was not possible to visit all the managers who are in any way concerned with concert dance, we selected those who control the most important series and projects in New York City — the ones whose "yes" or "no" means performing on the Students' Dance Recitals Series — the "Y" Dance Center Series — the Museum Series, or several others like them. We tried to find out how they make their selections — what kind of dancing their audiences prefer — how they feel about the future of concert dance — and their recommendations for its betterment.

Most aware of the needs of the "common man" as typified by worker and student is Joseph Mann, Director of the Students' Dance Recitals Series, which holds forth eight Saturday evenings per season at the Central High School of Needle Trades. Many of the 1,500 people who fill the auditorium for each concert could not possibly afford the rates of uptown houses. On the Needle Trades Series they see dancers like José Limón and Pearl Primus for as little as 68c per ticket.

When we spoke with Mr. Mann in his tiny office crowded with photographs of dancers, the image of the pompous impresario seemed remote indeed. As he described his early struggles to get the dance series started, we could picture the trustees of People's Symphony Concerts (which sponsors the dance recitals) stubbornly rejecting the idea of dance. And we chuckled with him as he related how he won them over by injecting an occasional dance recital on the musical series until he had built up a nucleus of dance enthusiasts to attend a series of their own.

When you ask Mr. Mann about his subscribers, you get the impression that he knows most of them personally. For example, there's the old couple who can only afford standing room tickets. Mr. Mann personally seeks them out before each performance and conducts them to empty subscriber seats. And for the young dance students who cannot afford to attend concerts he has a special solution. He hires them as ushers and pays them a small salary, too. Then there are the young people who cannot afford to pay for their entire subscriptions at once. They come up to Mr. Mann's office once a week and turn over part of their lunch money to Mrs. Mann, who acts as her husband's assistant and takes special pleasure in doing the extra bookkeeping required by these tiny installments.

Although Mr. Mann gives his audiences exactly what they want, and this often borders on the lighter forms of concert dance, he does a constant job of audience education. One of his proudest accomplishments is the fact that his audiences, which once consisted of 85% women, are now equally divided. In the early days of the Series, the men were ashamed to be seen at a dance concert. They would bring their wives to the concerts and remain outside in the street. Mr. Mann discovered this and began inviting the men in to see the last number. By degrees he won them over.

As to the tastes of his audiences at the present time, he finds that they are veering toward ethnic dance, and they prefer dancers with groups. Since they like dancing to be lively and extrovert, they respond with particular warmth to Spanish and primitive dance.

Mr. Mann's personal preferences are broad, but one thing he has learned to insist upon. The dancers he hires must have managers. Bitter experience has taught him that when dancers act as their own business managers, they inevitably book themselves in two places for the same night. Result: cancellations and disgruntled audiences — both of which can seriously jeopardize the success of a series.

●

When he became Educational Director for the 92nd St. "Y", in 1935 one of the first things William Kolodney did was to found the Dance Center. For the last sixteen years it has offered to the concert dancer a haven of understanding where he can perform to an unusually perceptive audience and in an auditorium ideally suited to concert dance.

Performers both love and fear the "Y" audiences. They are usually composed of dancers and of dance enthusiasts.

(*continued on page* 42)

Concert Calendar—Season of 1951-52

in New York City

27th season

STUDENTS DANCE RECITALS

(Jos. Mann, mgr., 32 Union Sq., N. Y. C.)
to be held Saturady evenings at 8:15 P.M. at the Central H. S. of Needle Trades

October	13	**Jose Limon** and company
October	27	**Jean Leon Destine** and company
November	17	**The Basques (Euzkadi)**
December	1	**La Meri** and Ensemble
February	2	**Dudley-Maslow-Bales** and company
February	16	**Talley Beatty & Co.** in "Tropicana"
March	15	**Pearl Primus** and Company
April	19	**Federico Rey and Pilar Gomez**

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DANCE THEATRE Subscription Series

of the 92nd St. YM-YWHA
(direction of Mr. William Kolodney)
5 Sunday afternoons at 3.00 P.M.

October	14	**Jose Limon** and Company
January	20	**Dance Audition Winners Concert**
February	3	**Dudley-Maslow-Bales** & Company
March	16	**Pearl Primus** and Company
May	18	Dance work commissioned by the Poetry Center of the "Y" with choreography by **Doris Humphrey**

•

"Sex Dances of Mankind" — a dance laboratory
5 lectures by **Walter Terry** on
5 Sunday afternoons at 3.00 p.m.

November	4	February 17
December	2	April 27
January	6	

(Dancers and groups who will demonstrate the Walter Terry lectures to be announced)

DANCE THEATRE Non-Subscription Series

October	11	**Pearl Primus** and company
	21	**Pearl Primus** and company
November	3	**Beth Dean** and company in "Dances of South Pacific"
	8	**Pearl Primus** and company
	10	**Pearl Primus** and company
	11	**Mara** and company
December	1	**Helen McGehee, Ronne Aul** and company
	8	**Bennington College** Dance Group
	9	**Theatre Dance** Inc. Company
	23	**Katherine Litz** and company
January	13	**Choreographers Workshop**
	19	**Emily Frankel, Mark Ryder** & Co.
March	15	**Choreographers Workshop**
	29	**Nina Fonaroff** and Company
	30	**Playhouse Dance** Co. with **A. Nikolais**
April	6	**Theatre Dance** Inc. Company
May	15	Dance work commissioned by the Poetry Center of the "Y" with choreography by **Doris Humphrey**
	17	Repeat engagement of Humphrey opus

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AROUND THE WORLD WITH DANCE AND SONG Series

12 Thursdays (except Jan. 9) at 3:30 and 8:30 p.m.
(programs arranged by Mrs. Hazel Lockwood Muller)

October	25	**Ruth St. Denis** and **Ted Shawn** "Great Moments in Dance"
November	8	**Sinda Iberia** and Spanish ensemble "Spanish Fiesta"
December	6	**The Basques (Euzkadi)**
December	27	"Ethnic Sources of Ballet" — a lecture by **Doris Hering, critic** and associate editor of DANCE Magazine, demonstrated by Ruthanna Boris and others
January	9*	**Uday Shankar** and Hindu Ballet
January	17	**La Meri** and Ensemble "Dances of Many Lands"
January	31	**Jean Leon Destine** and Company "Rhythms and Rites of Haiti"
February	14	**Jose Limon** and Company New program of Mexican ballets
February	28	**Indra Kamadjojo** Dances of Java and Bali
March	13	**Hadassah** and Company Dance themes of the Ancient East
March	27	to be announced
April	17	to be announced
May	1	**Pola Nirenska, Yurek Lazowsky** and group in "Impressions of Poland"
May	15	**Pearl Primus** and Company in "Dark Rhythms"

•

STAGE FOR DANCERS Series

(arr. by Fred Berk, director)
8 Wednesday evenings at 8:30 P.M. at the Brooklyn H. S. for Homemaking Auditorium sponsored by the Brooklyn Museum

October	17	**Louis Horst,** lecture-demonstration
November	14	**Ronne Aul, Pearl Lang, Katherine Litz**
December	19	**Merce Cunningham, Jean Houloose,** and **Barton Barton Mumaw**
January	16	**Donald McKayle, Daniel Nagrin,** and **Miriam Pandor**
February	20	**Fred Berk and Katya Delakova, Myra Kinch** and **Judith Martin**
March	19	**Ruth Currier, Rena Gluck, Stuart Hodes** and **Glen Tetley**
April	23	Dance demonstration by group of **H. S. of Performing Arts**
May	21	**Carol Barko, Virginia Copeland, Audrey Golub, Alwin Nikolais** and the **Henry Street Playhouse Dance Company**

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The HENRY STREET PLAYHOUSE Series

(arr. by director Alwin Nikolais)
The DANCE U. S. A. Series (to introduce dancers from outside the city of New York)
November 12 January 7 March 24 May 5
DANCE PREVIEWS (a set of informal concerts to introduce new dancers and new compositions. No auditions will be required, but dancers will be asked to submit names of sponsors for reference. The dates:
October 29 November 26 February 4 April 28
COLLEGE DANCE (will embrace two concerts presenting college dance units. The dates:
January 21 May 12
STAGE FOR DANCERS Repertory Company.
Dates to be announced

the sadlers wells theatre ballet

an american point of view

by Nelson Lansdale

HARLEQUIN IN APRIL David Blair as Harlequin, and Stanley Holden as Pierrot in the Sadlers Wells Theatre Ballet's opus staged for the Festival of Britain, first performed May 8, 1951, and specially commissioned by the Arts Council of Great Britain.

BOTH the Sadler's Wells Ballet and Roland Petit's Ballets de Paris, not to mention the Paris Opera Ballet, have managed to convince American balletomanes that in foreign companies the women are, generally speaking, superior dancers to the men. In the person of Elaine Fifield, who is the unquestioned star of the Sadler's Wells Theatre Ballet — which has already embarked on its first coast-to-coast tour of Canada and the U. S. — this theory is to some extent supported. But with a fine comic dancer like Stanley Holden, who dances Pierrot, the muddling fool, in John Cranko's *Harlequin in April*, and an accomplished classic dancer like David Blair, who appears in the title role of this mysterious and enchanting new production, your preconceptions are in for a right-about-face.

All the Sadler's Wells Theatre Ballet productions are good to look at because the best artists and designers now working in the English Theatre—Roger Furse, John Piper, Hugh Stevenson, Cecil Beaton, Motley and others—have been called in to create them. And none of them are shabby or shopworn—because the company itself is only five years old. For me, the Sadler's Wells Theatre Ballet has more to offer than, for example, the New York City Ballet, both because it does not lean too heavily on the creations of any one choreographer like George Balanchine, and because it doesn't operate on such a shoestring that many of its production which would be greatly enhanced by decor are performed in rehearsal tights, with only trick lighting to give the productions variety.

On the debit side, there is the Sadler's Wells Theatre Ballet revival of *The Prospect Before Us*, which Dame Ninette de Valois originally created a decade ago for the parent Sadler's Wells Ballet, and which has music by the 18th century composer William Boyce arranged by Constant Lambert, and decor and costumes by Roger Furse after Thomas Rowlandson.

Because I do not feel that a ballet which dramatized the rivalry of S. Hurok, who is managing the company's first American tour, and the Ballet Theatre's Lucia Chase would make very much sense, except to a small and

special public, I see no reason to throw my hat into the air because a somewhat parallel rivalry between London impresarios of the dance in the 18th century has now become the subject of balletic treatment.

The story *The Prospect Before Us* has to tell is at once too trivial and too complicated for treatment as a ballet: two theatres burn down, rival managers steal each other's ballerinas despite legal complications, one of the managers—now danced by Stanley Holden (in a role created by Robert Helpmann, who did everything but tear the scenery apart to amuse the customers in the original production) is over-partial to the bottle. Some of this is mildly amusing, but it makes more sense in London, where everybody seems to know by instinct that the Theatre Royal, Drury Lane, is the third theatre on the site of David Garrick's triumphs, than it will in, say, Little Rock, Ark., or Orlando, Fla.

The only ballet the Sadler's Wells company and the S-W Theatre Ballet both perform currently is *Facade*, to music by William Walton, written as the setting for an Edith Sitwell poem, choreography by Frederick Ashton, and decor by John Armstrong. Because nothing is quite as tricky as one's memory of a theatrical performance several seasons back, I hesitate to state flatfootedly that the youngsters of the Theatre Ballet bring off this lighthearted spoof of the 'twenties better than the dancers of the parent company, but it may be certainly said without hesitation that the youngsters do a first-class job of kidding a period piece with zest and style.

The company's biggest success to date at home, where it faces stiff competition not only from the Sadler's Wells parent company, but also the Markova-Dolin

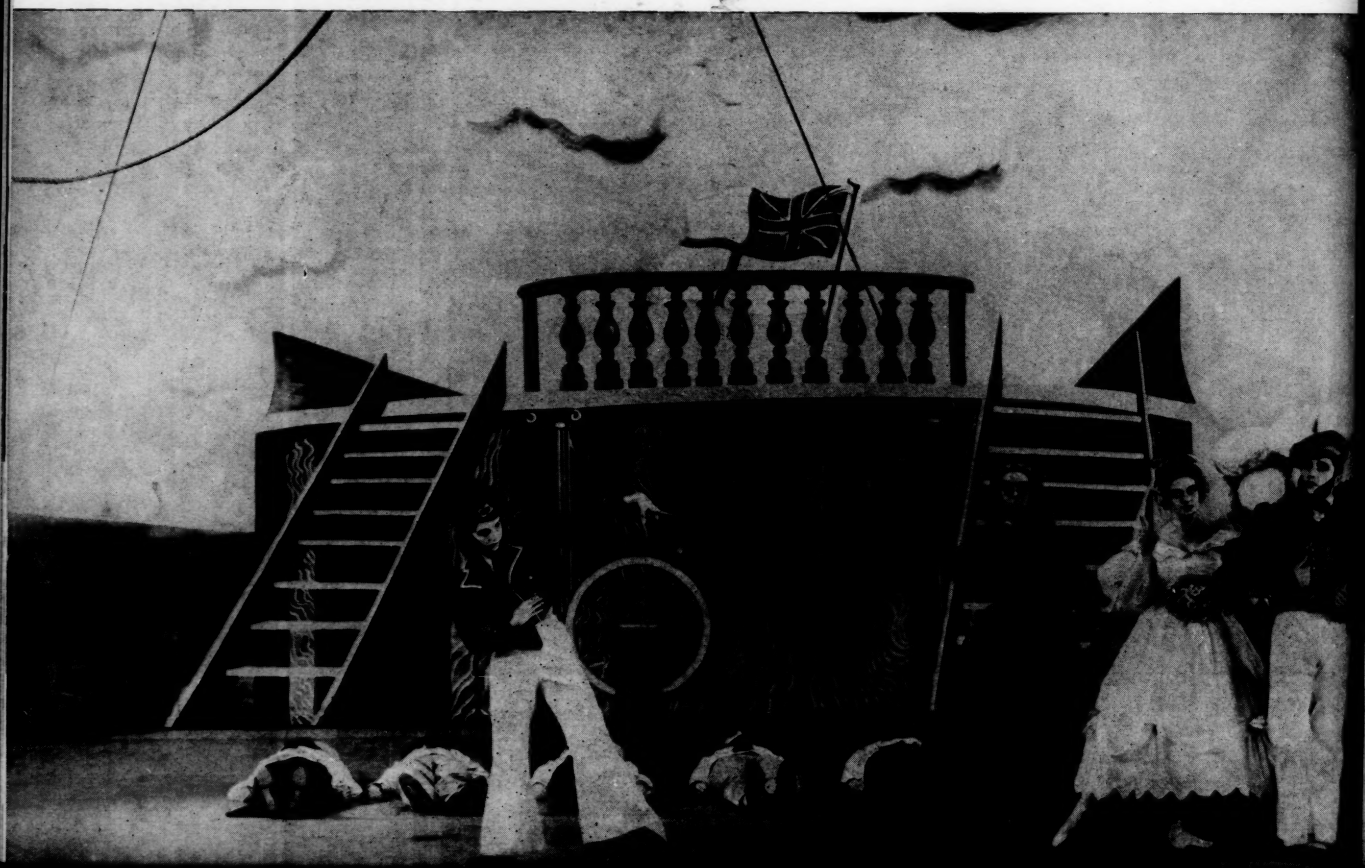
continued on page 45

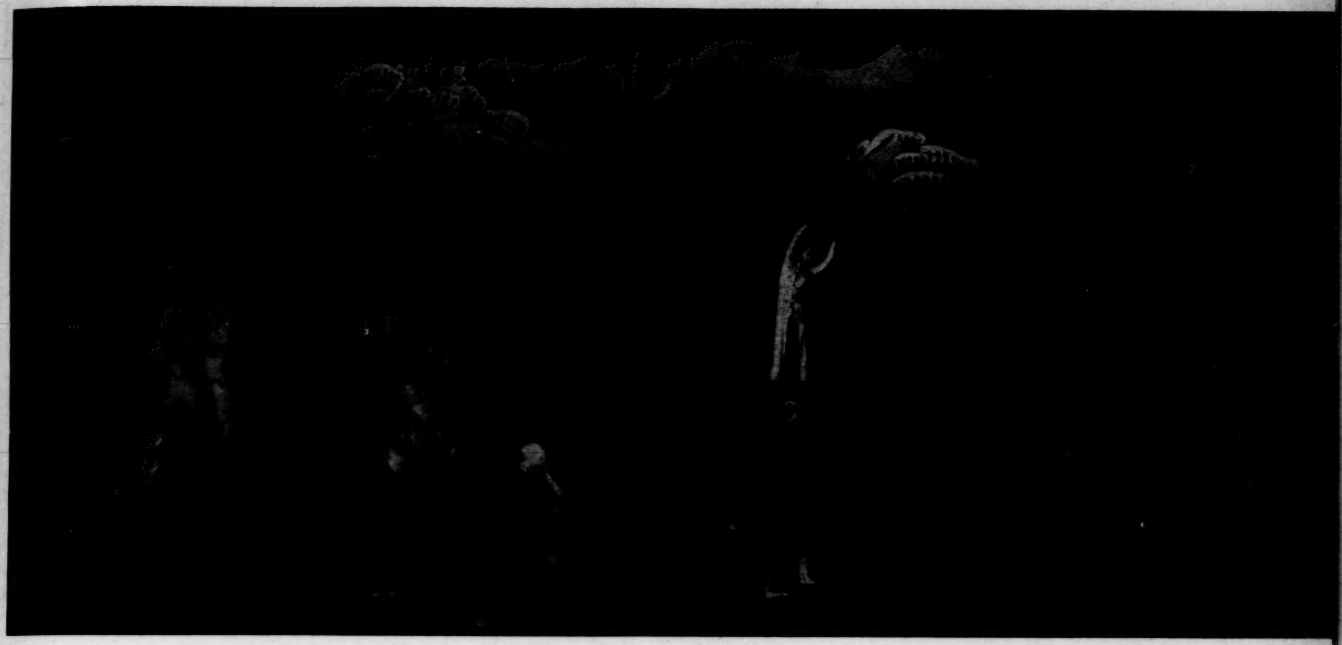
THE PROSPECT BEFORE US **Sadlers Wells Theatre Ballet ensemble in Ninette de Valois choreography, with score by William Boyce, arranged by Constant Lambert and decor and costumes by Roger Furse after Thomas Rowlandson. "Pray remember the poor dancers" says the banner on the toy theatre at left. But who does?**

PINEAPPLE POLL

Stella Claire and David Blair as Blanche and Captain Belaye, in John Cranko's ballet inspired by W. S. Gilbert's "The Bumboat's Woman's Story", with music by Sir Arthur Sullivan.

Elaine Fifield as Pineapple Poll, Sheila O'Reilly as Mrs. Dimple, and Stella Claire and David Blair in the Cranko ballet, premiered March 13, 1951 by the Sadlers Wells Theatre Ballet.





KHADRA

Svetlana Beriosova as the Lady and Michael Hogan as the Lover in Celia Franca's ballet, first performed May 27, 1946 by the Sadlers Wells Theatre Ballet. The little known, but powerful score by Jan Sibelius "Belshazzar's Feast" is the KHADRA accompaniment, and the decors and costumes were made by Honor Frost.

Elaine Fifield in her dressing room.

A Pas de Quatre on the road with (l. to r.) Svetlana Beriosova, Jane Shore, Patricia Miller, Veronica Vail.

photos by g. b. l. wilson

The Sadlers Wells Theatre Ballet

a British point of view

by Mary Clarke

THE Sadler's Wells Theatre Ballet is not the Sadler's Wells Ballet. This sentence should be emblazoned on all programmes throughout the North American tour this winter. There is, indeed, a vital connection and the overall direction of each company rests with Dame Ninette de Valois, but both the dancers and repertory of the Theatre Ballet are completely different from the senior group and North American audiences must be prepared for something younger and gayer, with less experience, sometimes less style but often more enthusiasm.

The Sadler's Wells Theatre Ballet is only five years old and very few of its dancers have been associated with it for even that long. It was formed in 1946 to provide a resident ballet company at Sadler's Wells Theatre (after the original theatre company had moved to Covent Garden Opera House) and to supply dancers for the opera ballets at the Wells.

It also provided a first stage for young dancers graduating from the Sadler's Wells Ballet School and its relatively small size permitted experiments to be made in choreography, music and design without great financial risks being incurred.

The basic repertoire to begin with consisted of small-scale ballets handed down from the senior company, classical revivals in the true Sadler's Wells tradition, and occasional new ballets by new choreographers. Experimental productions seldom yield a very large percentage of successes and many of these productions met an early death. As the company only danced once or twice a week in London during the first few years of its life, development was very gradual and the emergence of a positive personality seemed to take a long time. From the very beginning the dancers were an engaging bunch of kids but often they floundered in an unsuitable repertoire. An over-partial audience at their home theatre did not help. Promising dancers seemed to move on to Covent Garden as soon as they began to establish themselves at the Wells and during the first couple of years many of us despaired of the group ever becoming more than a guinea-pig organization upon which aspiring choreographers could

The R. A. D. Garden Party, at which the Theatre Ballet appeared in a divertissement in the entertainment. These are Shirley Bishop (l) and Stella Farrance (r) with Tamara Karsavina.

John Cranko of Sadlers Wells Theatre Ballet with his father. Mr. H. Cranko, outside New Theatre, Oxford.

Pirmin Trecu of the Theatre Ballet, getting into costume for the R. A. D. Garden Party.

experiment.

However, one of the things that annoy people most about Ninette de Valois is that in the end she usually turns out to be right! When she formed her first company early in the 'thirties everyone told her she was crazy and could never succeed in England. When the second ballet company was as much as two years old many people still thought that she couldn't repeat the success, but we now all admit that she was justified in the experiment and that her policy has once more "delivered the goods."

In the last two years there has been a great advance in standards and the group seems to have consolidated itself and made a big effort to meet the important commitments of Festival seasons at home and the prospective North American tour. The Theatre Ballet in 1951 is a homogeneous group dancing in a vital and interesting repertoire, much of it their own creation. They have developed a really outstanding young choreographer in John Cranko and a group of genuinely gifted dancers, both girls *and* boys. The drain of promising soloists to Covent Garden has been halted and the young dancers have been allowed to develop in leading roles in their own repertoire instead of being whisked off into the back row of the Covent Garden *corps de ballet.*

Nelson Lansdale, writing a companion piece in this issue, has introduced to you some of the ballets that seemed most attractive to his American eyes. I would like to add a personal plea that you do not miss the nostalgic and haunting Andreé Howard ballet *La Fete Etrange;* its appeal is not immediate or obvious but there are undercurrents of emotion such as are found in Tudor's earlier ballets.

The only way in which you can find out about the dancers is to go and watch them dancing. I can give you a little of their personal backgrounds, a few pictures of them offstage and an assurance that they are as nice a collection of youngsters as you will find anywhere, but when it comes to performance only actual experience of their work on stage can show you their individual qualities.

(continued on page 40)

The two leading ballerinas are Elaine Fifield and

conventiontime 19

chicago national association of dancing masters

at the Hotel Sherman, Chicago, Illinois — July 30—August 11, 195

photos by courtesy of Adeline Artinian

At the Sunday night floor show with M.C. Fred Kelly, president of C.N.A.D.M. Edna Christensen and Dorothy Donelson.

Below:

Well, Albert Butler gave a party for the crowd that still reverberates and here you see what went on in one corner only. Bert Prival doing an imitation of a penguin for Ben Sommers (left), Tom Sheehy (right) and lots of others.

Getting in the mood for the big banquet: (l. to r.) standing, Eddie Gay, Marie Frank, Edna Christensen, Muriel Stuart. Sitting, Mrs. Eddie Gay, Johnnie Mattison and Mrs. Mattison.

Fred Kelly, brother of film star Gene, and Adele Artinian of Milwaukee, both taught TV dance technics for C.N.A.D.M. In the background: Mrs. Kelly and Don Sawyer.

AN atmosphere of high gaiety combined with serious study hovered over the immense crowd attending the 39th annual normal school and convention of **CHICAGO NATIONAL ASSOCIATION OF DANCING MASTERS** which took place at the Hotel Sherman in Chicago, July 30-August 18 inclusive.

Three festivities highlited the meet: the Normal School banquet, the gala banquet and dance and the informal Square Dance, the latter with Chicago's own Jim Lackey calling. Even such ballet mistresses as **Muriel Stuart** and **Gertrude Jory** left no doubt in any mind that they certainly knew their squares and rounds.

Jimmy Sutton of Scranton, Pa. m.c'd the floor show at the Normal School banquet, presenting many talented students brought to the convention by their teachers. Acting M.C. for the formal Convention banquet and entertainment was the Prince of Entertainers himself, **Johnny Mattison,** who capped it all with his own demonstration in tap. The floor show consisted of a professional line-up, including clever **Bert Prival** and **Eddie Gay** and his charming wife, Margaret.

Miss **Judith Sproule** of Beaumont, Texas brought with her a number of her students, among them, two of her older girls, **Joan Smith** and **Bonnie Schlinger,** assisted in presenting her work and offered a number of stunning floor show numbers. **Louzell Jones** and **Gerald Callas,** an adagio team from the same school (Sproule) commanded great interest in their exhibition aerial work.

Albert Butler of New York provoked unusual interest in his presentation of the International Tango; with it he even cracked the columns of the Chicago Tribune and a snooty radio show, hard as a nut to crack, but no trouble at all for the International Tango.

The following slate of officers was voted in for the 1951-52.

Edna Christensen, president, **Gladys Benedict,** 1st v.p., **Louise Ege,** 2nd v.p., **Minette Buchmann,** 3rd v.p., **William J. Ashton,** secretary-treasurer, **Elisa Stigler,** principal of the Normal School, **Adele Artinian,** Educational Director and **James Lackey,** Sergeant-at-arms.

Members of the Board of Directors are **Leo T. Kehl, Marie Frank, Pearl Allen, Dorothy Donelson, Andy Quaid.**

The attendance at the 39th meet of the C.N.A.D.M. was the largest in its history. More than 100 new members were accepted for membership at this summer session.

685 members were accepted into the World Federation of Dance Educators, an administrative branch of the C.N.A.D.M.

Edna Christensen, president, appointed the following to important posts: **Leo T. Kehl,** as World Dance Relations Consultant for the C.N.A.D.M., **Dorothy Donelson** as public relations chairman and **Mildred Floerke** as chairman of the 40th Anniversary celebration.

The Executive Council has endorsed Glenn Shipley's "Modern Tap Techniques" as a book of merit for teachers.

Honorary memberships at this 39th convention were given to **Ann Barzel,** an associate editor of Dance Magazine, and to **Senia Solomonoff, Joan Taylor** and **Forrest Thornburg.**

a picture history

dance masters of america

at the Shoreham Hotel, Washington, D. C.—July 30—August 10, 1951

THE strangest thing ever happened at the Washington, D. C. convention, the 67th annual, of the **DANCE MASTERS OF AMERICA.** The only complaint heard during the entire course of the two week normal training school and convention from July 30 to August 10 was one from an articulate teacher who griped about the drapes in her room. Claimed her friends' rooms had more sensational drapes! She sulked — a minority of one.

Washington's beautiful Shoreham Hotel was the scene of a good many frolics, entertainments, banquets, a wonderful show by the junior teams from the Smoky Mountains of North Carolina, but everybody agreed that it was a top faculty which offered courses in every variety of dance that made the 67th annual convention and 32nd annual Normal School an unforgettable one.

The Convention opened on the 5th of August with the President's Ball, presided over by beautiful and gracious hostesses Mrs. **Phil Osterhouse** and Mrs. **Leroy H. Thayer.** Among other divertissements offered in the show at this ball, **Adrienne Parker** and **Dick Humphries** distinguished themselves in individual solo dances, and the wonderful group of thirty adult students which **Florence Cowanova** had brought down from Philadelphia to perform a military ballet, were received with warmth.

Other highlights of a vivid two weeks were:

The exciting party for **Vida Godwin,** dean of women for 25 years, given by those inveterate hosts **Rose and Jimmy Selva** (because they know how!), the surprise visit of **Edna Christensen** (president of the C.N.A.D.M.) who flew in from Chicago to receive her 20-year pin as a D.M.A. member at the August 10th banquet, the hilarious drawing of door prizes (with Phil Osterhouse m.c.ing in a straw hat, a beaut!), a divine performance of a tango by **Julie Harper and Tom Sheehy,** one they had both performed first twenty years ago, the kids from Asheville, N. C. who came up, squired by their guiding spirit and director, Mr. Hayes of the Asheville Auditorium, to provoke plenty of interest and enthusiasm, and not least, the solemn installation of officers.

Apropos of the **Smoky Mountain kids,** everybody registered surprise when the kids showed up, as the crowd had been

continued on page 34

The one party nobody missed and everybody loved, given by popular hosts Rose and Jimmy Selva for dean of women Vida Godwin as a 25th anniversary present. Rose and Jimmy step up behind Leroy H. Thayer to greet their guests.

Julie Harper of Richmond, Va. and Tom Sheehy of Hollywood sport right through a tango they both made famous in a performance no less than 20 years ago.

Below, left and right:
The Dance Masters of America executive committee gazes unflinchingly into the camera. In the front row are (l. to r.) Leroy H. Thayer, sec. treas., Larue C. Hope, past-president, Phil Osterhouse, currently president, Vida Godwin, Dean of Women, Joshua T. Cockney, 1st v. p. In the back row are Clement O. Browne, Hazel Nuss, Jack S. Bowman, Christine J. MacAnanny, William T. Murphy, Leona L. Mellen and A. J. Weber.

Chapter 17 (the Washington, D. C. club) of the D. M. of A. held Open House in honour of Miss Vida Godwin, who this year celebrated her 25th year as Dean of Women of the group. The folks grouped around the cake are Betty Adelman, Phil Osterhouse, Vida Godwin, Ruth Thayer, Tom Sheehy, Leroy H. Thayer, Larue C. Hope.

Above, photos 1, 2 and 3:
Kathryn Lee and Bill Callahan with hand holding couple composed of Fred Frobose and unidentified guest.

Ray Malone teaching a class in tap.

Kathryn Lee shows Dorothy Virgilio of Baltimore, Md. an emphatic turnout.

Below, photos left and right:
For the third consecutive year, D.E.A. confers honours on its choice of artists in the professional dance arena. Here are Ray Malone, Mary Ellen Moylan and Beatrice Kraft receiving their placques of honour from President Bea Christie, assisted on the left by Fred Frobose and on the right by Tom Parson.

Graduates of the 1951 Training School smile happily at the camera: Maude E. Murphy of Albany, Ga., Judith Maxwell of Woonsocket, R. I., Anna Mae Kraft of Bethesda, Md., Principal of the Training School Margaret Inslee, Danny Halloran, of Union City, N. J., Emma Jean Akens, Moosic, Pa., Christine Parks, Petersburg, Va., Helen Kundrat, Manhasset, N. Y. and Leila Litman of St. Catharine's, Ontario, Canada.

dance educators of america

at the Statler Hotel, New York City — July 9—27, 1951

NONE other than **Ruth St. Denis** walked into the grand ballroom of the Hotel Statler in New York City where the President's ball of the **DANCE EDUCATORS OF AMERICA** was taking place on Sunday, July 22 — and the 19th convention of the D. E. A. was off to a galvanized beginning.

The 19th convention was crowned, at its banquet, on the 26th of July, by the awards for achievement in their special fields given to three artists: **Mary Ellen Moylan, Beatrice Kraft and Ray Malone.** This is the third consecutive year that top artists have been honoured by a dance teachers organization in this way. The D. E. A. gave its first award in 1949 to film star **Vera Ellen;** in 1950 it gave awards to **Agnes de Mille, Nana Gollner, James Starbuck and Bill Callahan.**

At this same banquet both Miss Kraft and Mr. Malone delighted attending teachers with numbers from their repertory.

The 7th annual training school, of which **Margaret Inslee** is principal, this year awarded diplomas to graduates **Maude E. Murphy,** of Albany, Ga., **Judith Maxwell** of Woonsocket, R. I., **Anna Mae Kraft** of Bethesda, Md., **Danny Halloran** of Union City, N. J., **Emma Jean Akens,** of Mossic, Pa., **Christine Parks** of Petersburg, Va., **Helen Kundrat** of Manhasset, N. Y. and **Leila Litman** of St. Catherine's, Ontario, Canada.

The annual elections of officers of this group takes place at its scheduled November meeting.

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dance teachers club of boston

at the Hotel Bradford, Boston, Mass. — August 20—September 7, 1951

Lillafrances Viles of Hyde Park, Mass. pours a spot of tea for faculty member Aubrey Hitchins at the famous and unforgettable Open House held in the Viles menage on September 5th for members of the Boston Dancing Teachers Club. Did we say a spot?? Well, anyway, the rear is brought up by Helen Wicks Reid, Catherine McVeigh and Carleton Richardson.

The Boston Club had one of its most successful meets (its 28th annual) and roared to a finish with this convivial Open House. Among important matters on the agenda during its convention week was the address of Mrs. Helen Wicks Reid to the membership on the aims of the National Council of Dance Teachers Organizations. Affiliation with the Council is under discussion in the Boston group.

associated dancing teachers of southern california

at the Hollywood Roosevelt Hotel, Hollywood, Cal.—July 8—12, 1951

ANY meeting place where that Master M.C. **Tom Sheehy** reigns is sure to linger long in the memory, and the 29th annual convention of the **ASSOCIATED DANCING TEACHERS OF SOUTHERN CALIFORNIA** (Aff. club #1 of the D. M. of A.) was no exception.

The meet was held at the Hollywood Roosevelt Hotel in Hollywood, Cal. for five days, July 8-12 and had an attendance of over 200.

Both performances and classes given by **Eleanor Powell** are remembered with profit and pleasure. Other highlights were appearances by the teams of **Dorothy Stone and Charles Collins** and the Indian dancers **Sujata and Asoka.**

Other members of a distinguished and popular faculty included **Mona Frances, Eddie Gay, Rose Lorenz, Bert Prival, Aggie Auld, Nico Charise, Charley and Margaret Baker, Meri Celeste, Walton Biggerstaff, Margaret Ketchum, Brownee Brown, Ralph Maxhimer, Tom Sheehy, Silvia Stanton, Jack and Eileen Cione, Louis DaPron and Mary Tiffany.**

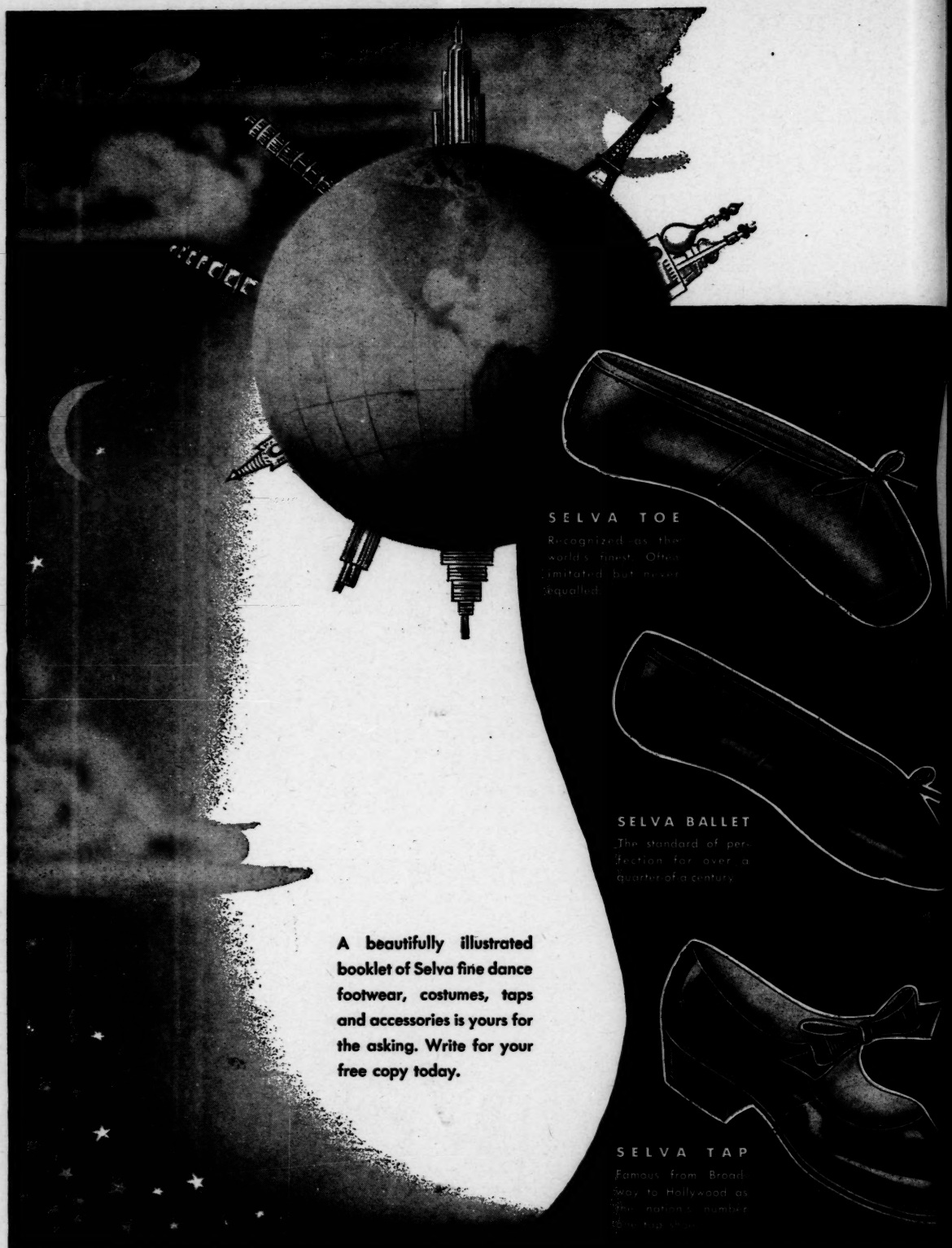
Election of officers took place during this convention and the colorful candlelight ceremony of Installation was conducted by Honera Griffen following the banquet on July 11th. These officers are **Thomas Sheehy,** president, **Margaret Ketchum,** 1st v.p., **Brownee Brown,** 2nd v.p., **Grace Rocklin,** sec-treas., **Meri Celeste,** asst. secretary, and **Robert Gollatz,** sergeant-at-arms.

Board members include **Ernest Ryan, Trinidad Goni, Chloe Call, Dorothy Lyndall, Margarite Russell, Agnes Ward, Mildred Stover, Mattie Inzerillo, and Dorothy Lee Tifal.**

•

Above:
Eleanor Powell (right), a faculty member at the convention of the A.D.T.S.C. overnears a good one, also enjoyed by Dorothy Mattimore of St. Paul, Minn. (left) and Gladys Bowen of San Diego, Cal. (center).

Impressive installation ceremonies by candle-light for the newly elected officers of the Associated Dancing Teachers of Southern California, conducted by Honera Griffin (back to camera) at the annual convention held in July at the Hollywood Roosevelt Hotel. At Left, Gladys Bowen, outgoing president, Trinidad Goni, board member, Tom Sheehy, new President, Margaret Ketchum, 1st v. p., Brownee Brown, 2nd v. p., Robert Gallatz, Sergeant-at-Arms, Grace Rocklin, sec.-treas. and Meri-Celeste, Assistant Secretary.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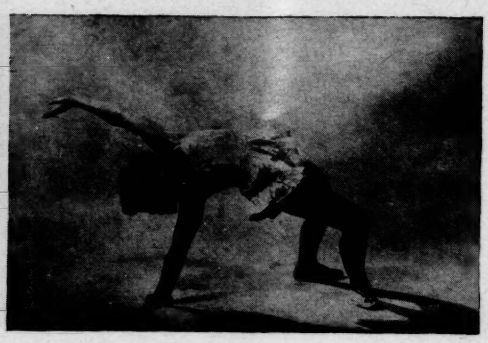


posed by Miss Virginia Pegos

photographs by Walter E. Owen

From left to right: four steps in the Inside Out.

THE INSIDE OUT

chapter 5 in the series

ACROBATICS

a collaboration

by Joe Price and Hope Sheridan

● Perhaps the most deceptively simple trick of all is the "inside out". However, simple as it may be, it is the primary and basic bending trick. Actually the "inside out" is the ABC of all bending tricks. The arch used in this trick is to be found in almost every bending combination given in acrobatics.

Throughout this country, the "inside out" has many names. In New England it is often referred to as a "table roll." Southerners have taken to calling it a "rolling crab" because its sideward motion reminded them of the walk of a land crab. Other sections of the country have different terminologies among which the most common are "rolling backbends" and "in and outs". To help standardize acrobatic terminology, the trick is most commonly known as an "inside out" and will be called that here.

A number of teachers start their pupils from a backbend position, but in so many cases the pupil does not fully know a backbend position, hence it is basically safer to begin the pupil from a position of all fours, with hands on the floor.

The Inside Out

Place hands on the floor. Knees are slightly bent to assume this position. Turn right hand toward right side, fingers pointing out. Left hand points straight ahead, on floor. Left leg crosses behind right foot so that both feet are pointing in the same position and direction; at the same time the left arm swings up over the head to complete the backbend, and the right hand pivots into a backbend position. Then the left hand pivots again to allow a shift of body weight, and the right arm and leg cross over left arm simultaneously to original position. When ready to repeat, right hand again is turned facing out and the positions are repeated in their respective order.

To go to the left, left hand is turned out and motions are to the left side.

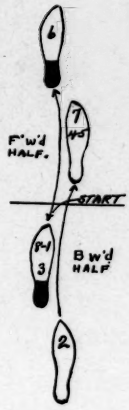
Repeat to each side four times.

TO BE CONTINUED

MAMBO

a vest pocket analysis

by guest Ballroom dance editors
Don Byrnes and Alice Swanson



Basic Step

In their Mambo story, Don Byrnes and Alice Swanson, our Guest Ballroom Editors, state, "it is now the responsibility of the teacher to standardize, discipline and properly present this thrilling dance". Certainly they have made a real contribution to this end. As long as three years ago they taught Ballroom Mambo at dance teacher conventions. In 1950 they performed the almost incredible feat of teaching Mambo at five dance conventions. Don Byrnes and Alice Swanson enjoyed a brilliant career as Exhibition Dancers. Turning their talents to teaching, they utilized the knowledge of West Indian dance rhythms gained on their eighteen trips to the Caribbean. Don Byrnes and Alice Swanson are on the Faculty of the Adult Education Department of Brooklyn College, and they are licensed to teach by the Board of Education of the City of New York.

Albert and Josephine Butler,
Ballroom Editors

THE *Mambo*—youngest and brashest of our Latin dances—is scarcely five years old. Yet its origins are clouded with legend, and its makeup cause for debate. Despite the somewhat faulty foresight shown by some in the profession who presented *Mambo* as a cross between a Harlem Lindy and a bump and grind, it has persisted. Today, interest is higher than ever. The potential dance market is enormous. If *Mambo* is intelligently demonstrated without that "extreme effect", it will intrigue students of social dancing anywhere. A more spirited version would certainly appeal to the junior or Lindy Hop set.

The music appears to have existed for several years before the dance brought it popularity. The creation of the music known as *Mambo* has been variously credited to Anselmo Sacasas, Arsenio Rodriguez, Perez Prado and others, all of whom have fine *Mambo* recordings on the market.

Mambo the Dance is an American adaptation of the native *Cuban Bolero* and open figures of the *Cuban Rumba.* Also included are primitive rituals and folk dance movements, such as "The Fighting Cocks", "Shoeing the Wild Mare", etc., all hitched to *Mambo* rhythm pattern. In the Salon version, these movements are merely suggested. *Mambo* is an innovation by a group of very real "Latins from Manhattan"—Puerto Rican boys and girls who frequent the Palladium Ballroom on Broadway. Many of these youngsters had learned *Cuban Bolero* and *Cuban Rumba* step patterns in a dance hall known as the Park Palace, in Harlem, a favorite rendezvous of Cuban dancers.

The Palladium type *Mambo* is wild, free and expressive. It shows the influence of students of Modern and other dance techniques, who have incorpor-

(*continued on page* 36)

young dancer section

dictionary of BALLET TERMS

for Beginners and Budding Balletomanes*

Drawing by Vana Earle from People Are Important
Published by Capitol Publishing Co.

"Here's my dream . . ."

* Reprinted from Ballet for Beginners by Nancy Draper and Margaret F. Atkinson by permission of Alfred A. Knopf.

adagio (a-*dah*-jo): A slow movement in a ballet often danced by a ballerina and her partner.

arabesque (ar-a-*besk*): A classic ballet pose. The body is supported on one leg, the other well extended to the back with knees straight. Positions of the arms and torso vary.

assemblé (ass-ahm-*blay*): A jump with one foot brushing off the floor at the moment of the jump, both feet coming together in fifth position at the finish.

ballerina (bal-e-*ree*-na): A female "star" in a ballet company. Ballerinas dance the leading roles in a ballet. Prima Ballerina (*pree*-ma bal-e-*ree*-na): Highest ranking ballerina in a company.

ballet (*bal*-ay or ba-*lay*): A ballet is a story, part of a story, an idea, or a feeling, expressed in dancing to the accompaniment of an orchestra.

balletomane (ba-*let*-o-main): A person who loves the art of ballet, a frequent ballet-goer and enthusiast about everything concerning ballet.

ballet shoe: A soft leather slipper worn while learning and practising ballet. Also worn during performances by male dancers and sometimes by female dancers when their parts do not require the use of toe shoes.

barre (bar): A fixed wood rail used by dancers to help keep balance while learning and practising.

battement jeté (bat-*mah* zhe-*tay*): A small brush kick, front, side or back, in which the toe slides on the floor until the foot is fully extended and continues up off the floor about two inches.

battement tendu (bat-*mah* tahn-*du*): A small kick in which the tip of the toe slides and remains on the floor, with the knee straight and heel turned out.

chaînés (she-*nay*): A sequence of spinning turns across a room or stage done by a series of steps on half-toe or on pointes with both knees straight and a half turn of the body on each step.

changement de pied (shahzh-*mah* de *pyay*): A small jump

reversing the positions of the feet while in the air. Beginning from fifth position, the front foot goes to the back and the jump finished in the fifth.

choreographer (ko-ri-*og*-ra-fer): A person who selects the steps and movements and arranges them in dance patterns to fit the music for a ballet.

choreography (ko-ri-*og*-ra-fi): The composition of steps, movements, and dance patterns in a ballet.

corps de ballet (*kor* de ba-*lay*): The dancers in a ballet who dance together only as a group.

décor (day-*kor*): The French term for stage settings.

demi-plié (*dem*-ee plee-*ay*): A half-bend of the knees, in any of the five positions, keeping heels on the floor and knees opened out toward the toes.

divertissement (dee-vair-tees-*mah*) or variation: Usually a brilliant and difficult sequence of steps in a ballet danced by a ballerina, a premier danseur, or a soloist.

échappé (ay-sha-*pay*): A staccato movement of feet from fifth position plié, opening with a quick, springy slide to a second or fourth position relevé, and returning to fifth.

elevation: The height to which a dancer can jump.

entrechat (ahn-tre-*sha*): Similar to changement de pied, this jump begins from fifth position, the legs beat front and back once, or many more times while in the air, and the jump ends in fifth.

épaulement (ay-pol-*mah*): Carriage and direction of the head and shoulders.

extension: The extending or raising of the leg with straight knee as high as possible from the floor.

fouetté (foo-ay-*tay*): A series of turns on one leg, the other leg extending rapidly to the side and whipping the body around.

frappé (fra-*pay*): A small brush kick of the foot starting from and returning to the ankle.

glissade (glee-*sahd*): A connecting sliding-step, usually done to the side.

grand battement (grahn bat-*mah*): A high kick with straight knees to the front, side, or back.

grand jeté (*grahn* zhe-*tay*): A leap from one foot onto the other usually done from a running start or from a glissade.

grand plié (*grahn* plee-*ay*): A full bend of the knees, in any of the five positions, with heels raised and knees opened out wide towards the toes.

half-toe or demi-pointe (*dem*-ee pwehnt): On the ball of the foot.

jeté (zhe-*tay*): A small jump from one foot onto the other, beginning and ending with one foot raised sur le cou-de-pied.

leotard (*lee*-o-tard): A one-piece, snug-fitting cotton knit practice costume.

pas (pa): A combination of steps forming one dance.

pas de bourrée (*pa* de boo-*ray*): Tiny fluttering steps on pointes done by shifting weight rapidly from one toe to the other.

pas de deux (*pa* de *der*): A dance for two performed by the ballerina and her partner; often the romantic part of a ballet.

pas de quatre (*pa* de *katr*): A dance for four.

pas de trois (*pa* de *trwa*): A dance for three.

passé (pa-*say*): Passing the leg from front to back, or the raised position of the leg with foot at knee height before extending it.

pirouette (peer-oo-*et*): A turn or sequence of turns on one foot, either on half-toe or on pointe.

pointes (pwehnt): On the points of the toes.
Demi-pointe (*dem*-ee pwehnt): Half-toe.

port de bras (*por* de *bra*): A continual movement of the arms through a series of positions.

premier danseur (*prem*-yay dah-*ser*): A male "star" who dances the leading roles in a ballet and partners the ballerina.

relevé (rel-*vay*): To rise up from the whole foot onto half-toe, demi-pointe, or pointes.

ronds de jambe à terre (*rohn* de *zham* ba tair): A rapid semicircular movement of the foot in which the toe remains on the floor and the heel brushes the floor in first position as it completes the semicircle.

rosin (*roz*-in): Granulated tree sap rubbed into soles of slippers or on points of toe shoes to prevent slipping.

soloists: The dancers in a ballet company, often graduates of the corps de ballet, who dance small solo parts or in groups of two, three, or four.

sur le cou-de-pied (*sur* le *coo* de *pyay*): One arched foot placed on the ankle of the other foot in a turned-out position.

turn-out: The turning out of the legs from the hips. The turned-out position enables the dancer to move legs and feet with greater ease.

tutu (*tu-tu*): Romantic tutu—a long, many-layered, bell-shaped skirt of tarleton, worn in "Romantic" or "White Ballets"
Classic tutu—A very short, many-layered tarleton skirt, worn in "Classic Ballets."

Karl

young dancer section

WHAT'S GOING ON

news and views of young Dancers

To get the record straight: This is Danielle Boyriven, soloist in the Professional Junior Theatre directed by Michael Panaieff in Hollywood.

And this is Gwen Lee Binderwald, 14, student at the Alexine Tomes School in Riverton, New Jersey.

Mexican Ritual is the name of the dance which Carol Pierson and Bette Scattergood are rehearsing. They are both members of an interesting non-profit community enterprise called Young People's Dance Theatre. The Dance Theatre, in South Orange, New Jersey, is open to all "who have the desire to dance, or to help in the management and promotion of productions." The organization functions throughout the year, stages numerous community entertainments, and has been under the guidance of Emilie Sarles since 1941.

Twenty-two pupils of the McGill School in Verdun, Quebec, Canada, were in New York City recently for a week of intensive study at the Chalif School, and to see the dance sights about town. At right, Miss Florence Rogge, director of the Radio City Music Hall Corps de Ballet corrects member Mary Ann Vickers of Beaumont, Texas in a rehearsal of the new Music Hall show which Miss McGill, Amos Chalif, and the visitors were invited to watch.

The Verdunites loved every moment of their long-awaited visit. They have been preparing for it for over a year. Family, friends, local businessmen and the Mayor of Verdun all assisted through numerous auctions, picnics, parties and other money-making projects, to make possible this educational and inspirational trip.

Jenny-Lind McIntosh, 15, is a pupil of the Peggy DeCosta School of Ballet in Jamaica, British West Indies. She writes, "It is a land of sunshine all year round, breath-taking mountain scenery, exotic flowers, marvelous white sand beaches, and wonderful food and tropical fruits. Jenny-Lind shares her copy of DANCE Magazine with her many friends who await it each month. "And", she says, "since the start of the Young Dancer Section we all love your magazine more than ever."

The charming young lady is eight-year-old Cathy Pennak, pupil of the Jan-Ket School in Boulder, Colorado. Teacher Jan Kettering has found that taking pictures of her pupils and discussing the results helps the pupils to see themselves as others see them.

The tap dancer is Buddy Lee Pettit, 6, whose teacher is his mother at the Pettit School in Alva, Oklahoma.

Shirley Appleman, promising 13-year-old pupil of Doris Wyman Brown in Colorado Springs, Colorado, is shown in a movement from the Swan Lake variation which she recently performed.

For several years ballerina Alexandra Danilova has been the head of a panel of judges which each year awards ballet scholarships at the ballet school of Merriam Lanova in San Francisco. Six-year-old Rita Agnese was the recipient of one of these scholarships, and shows, in the photo at right, how much she has profited by it.

Toronto is the richer for the "Fine Art of Movement" Academy which for four years was in Singapore, China, and has just opened in Canada. Willy Blok Hanson is the director and choreographer of the school. At left is a merry moment from the interpretation of two-year-old Christolot Hanson as the Frog in "The Tin Soldier", adapted from the story by Hans Christian Anderson.

Barbara Mabus, kneeling, and Doris Perlman were both students at Jacob's Pillow this summer. They're home once more, and studying at the Hallenback School in Albany, N. Y. They are also members of the Albany Concert Ballet, under the direction of Gertrude Hallenback, and will be with the company in its fall tour of upper New York State.

Teachers! RECITAL IDEAS FOR ALL GRADES

TAP Routines by *Jack Manning*

NOVELTIES

1 Spoon-Time — Playing spoons in Chef costume.
2 Tap-ology—School room scene with dialogue in rhyme for teacher and six pupils. Dance.
3 Tapping By Mail—Boy and Girl pantomime and eccentric dance.
4 Dictation — Office scene using Boss and three Stenographers with typewriters.
5 High Hats In Harlem—Novelty strut tap. Special music 50c extra.
6 Hittin' The Highway—Pantomime tap story of boy and girl trying to thumb a ride. Special music 50c extra.
8 Tin Pan Alley—Music Shop Patter Tap.
9 Doctor Swing—Hot Tap Patter. Group.
10 Number Please—Telephone tap story. Boy and girl.
11 Climbin' High — Novelty tap dance. Laddersgroup. Special music 50c extra.
12 Whisk Broom Tap—Two or group. Brooms covered with emory cloth.
13 Chinatown Tapics — Chinese Laundry, Two novelties.
14 Ballin' The Drum—Military novelty. Bouncing ball on drum. Special music 50c extra.
15 Dot and Dash — Boy and girl novelty pantomime in a telegraph office.
16 Skipping The Beat—Boy and girl Special song 50c extra.
17 Pullin' The Skiff—Solo or group hot-cha. Song 50c extra.
18 Tapping The Keg—Show stopping novelty.
19 Tappin' The Tom-Tom—Musical Comedy group number.
20 Tap Dance Sitting Down—Line-up of girls big tap ensemble number.
21 Washboard Rhythm—Solo or group using thimbles for strumming.
22 The Scratch—Eccentric solor or group.
23 Shakin' The Shaker—Intermediate—cocktail shakers-off beat rhythm.
24 Technique vs. Swing—Court Room Scene good opening—cast of eleven.
25 Buck-aroo — Intermediate group of four-lariats.
26 Signals—Intermediate—Navy flag Wig-Wag.
27 Semaphore Tap—Intermediate—military tap swish of flags on stop time music.
28 Broom Dance — Intermediate — using small push brooms, stiff bristles—group.
29 Soft Shoe Cane—Solo or group. Lots of style top hat and tails.
30 Taps In Pawn—Opening Number —Pawn Shop Scene, characters pawn talents but are redeemed by Broadway Manager.
31 Treadin'—Intermediate Stair Dance.
32 Cricket Strut—Children or adult beginners.
33 Pop Gun Parade—Children, easy.
34 Military Drum—Group-drums attached to backs.
89 Banjo Tap—Novelty tap Dance.
90 Anvil Chorus Tap—Group, with prop anvils.
91 Barber Shop Swing—Group, wearing beards.

(Please order by number)

92 Doing The Jay Walk—Musical Comedy Tap.
93 Truckin'—A Tap Dance Version.
94 Piano Tap—Group, carrying toy pianos.
95 Mammies On Parade — Group, southern mammies and Topsy.
96 Hot Feet — Group, boot-blacks and customers.
97 Swishin'—Solo or group strut.
98 Ozark Antics—A Hillbilly Novelty.
99 Hot Tamales—Solo, duet or group.
100 The Continental—Duet or group.
101 The Big Bad Wolf and The Three Little Pigs—Quartet.
102 Shakin' The Rhumba—Solo or group, with rhumba shakers.
103 Tambourine Rhythm — Solo or group, with tambourines.
104 Tap-ioca—Duet or couples.
105 I See By The Papers—Rubberlegs rhythm, duet.
106 Jungle Rhythm—Two groups of girls.
107 Mexiconga — Musical Comedy Tap Version.
108 Tambourine Tap—Solo or group.
109 Musical Comedy Tap Routine—Solo or group.

ADVANCED TAP ROUTINES

35 Tap Teasers—Rhythm and Riff.
36 Rhythm-Time — Rhythm One O' The Best.
37 Assorted Rolls—Various Rolls.
38 The Rogastaire—Boy and Girl.
39 Rhythmette—Rhythm and Riff.
40 Advanced Soft Shoe—Effective toe and heel work.
42 Buck-O-Mania—Tricky Rhythms.
43 Rhythmology — Wing and Toe Stand combination.
44 Rhythm Riddles—Stylish heel and toe work.
45 Adv. Syncopated Waltz Clog—It's different.
46 Twirling Rhythm—Smart Tap Solo.
47 Rhythmantics—Rhythm Solo.
48 Riff Time—Advanced Riff Rhythm.
49 Rhythm Preferred — Professional Routine.
50 Rhythm Kinks—Professional Routine.
110 Advanced Rhythm Routine — Solo or group.
111 Riffles—Advanced Rhythm Routines.
112 Advanced Rhythm Tap—Solo or group.
113 Advanced Syncopated Soft Shoe
114 Jack Manning Tap League of America
115 Syncopated Waltz Rhythm
116 Shades Rhythm Tap Dance
117 Deep South Walk
118 Personality Tap Rhythm
119 Advanced Double Up Rhythm
120 Advanced Broken Rhythm Routine

INTERMEDIATE TAP ROUTINES

51 Taptime—Rhythm group or solo.
52 Swingtime—Hot-Cha tap.
53 Intermediate Rhythm (B) — Group.
54 Hot Cha Tap—Swing style for girls.

(Please order by number)

55 Intermediate Rhythm Buck—Fast —Pick-ups for finish.
56 Rhythm Tap Routine — Sliding trench finish.
57 Drum Roll Rhythm—Military Rhythm—cramp rolls.
58 Military Tap Routine — Nice rhythm.
59 Suzi-Q—Tap version.
60 Just Taps — Flashy, smart and easy.
61 Tappin' Time—Foundation-valuable.
62 Soft Shoe — One and one-half chorus. Breezy.
63 Foot Notes—Flash, lots of style.
64 Buckin' Along—Class or solo.
65 Flash Rhythm—Snappy hard intermediate.
66 Buckette—Good old buck dance routine.
67 Rhythm Buck Routine—Medium fast tempo.
68 Intermediate Soft Shoe—Solo or group. Medium slow.
69 Soft Shoe Kick Routine—High kicks, tap specialty.
70 Di-de-umph — Musical Comedy. Special music 50c extra.
71 Modern Flora Dora — Group-double-up rhythm-gay '90 spirit.
72 Tanglefoot — Roxyette line-up. Special music 50c extra.
73 The Yam — Astair-Rogers type. Group or duet.
74 Travelon—Jack Manning pictures illustrating steps.
75 Dipsy Doodle—Musical Comedy semi-advanced.
121 Slow Rhythm Buck Routine
122 Intermediate Eccentric Routine

BEGINNERS TAP ROUTINES

76 Waltzin' On Down — Effective, not difficult.
77 Simple Buck Dance—Good foundation.
78 Simple Waltz Clog — Not old standard type.
79 Foundation Tap Buck—For beginners.
80 Baby Tap—Effective for young children.
81 Baby Hot-cha—Jazz tap for children.
82 Foundation Tap Routine—Showy, simple.
83 Tiny Tots Tap—Teachable—simple.
84 Beginners Tap—For beginners, flashy.
85 Fundamental Tap—Nice arrangement, good style.
86 Simple Soft Shoe (A)—Good, solo or duet.
87 Simple Soft Shoe (B) — Little difficult.
88 Struttin' Tots—Simple, effective style.
123 Simple Tap Dance—For children and beginners.
124 Flashy Beginners Soft Shoe—Solo or group.
125 E-Z-Tap—A foundation tap dance routine.
126 Baby Tap Dance Course—Six progressive fundamental routines.
127 Cymbalette—Novelty tap dance for babies.
128 Simple Tap Dance—For beginners.
129 Ball Dance — A novelty waltz clog for children.
130 Kiddie Tap Routine — Simple Tap Routine, solo or group.

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D.M.A. meet

continued from page 23

expecting adult dancers. The junior teams offered a quartette of rounds which had the strangest syncopated bounce, strange for square dances, that is. The D.M.A. has adopted a number called the Carolina Shag, as a result of the visit of the Asheville juniors.

At the banquet 20 year membership pins were awarded to the following:

Edna Christensen, Trinidad Goni, Rayna Allen, Margaret Ketchum, Virginia Sell, Mary Ann Simms, Hazel O. Wright and Julia Harper Marsten.

Leona Mellon was elected 5 year director and **Lillian Watson** was made a life member.

The slate of officers voted in for the year 1951-52 is the following:

Phil Osterhouse, president, **Joshua T. Cockey,** 1st v.p., **Irene M. Jones,** 2nd v.p., **Christine J. MacAnanny,** 3rd v.p., **Hazel Nuss,** 4th v.p., **Leroy H. Thayer,** Sec-Treas. Directors of the group are **Leona L. Mellen, William T. Murphy, A. J. Weber, Clement O. Browne, Jack S. Bowman.** Dean of Women (God bless her!) remains **Miss Vida Godwin.**

•

THE 73rd annual convention of the **AMERICAN SOCIETY OF TEACHERS OF DANCING,** which took place at the Hotel Astor in New York City, August 6-10, came to a solemn conclusion with the valedictory of outgoing president Mrs. **Sophie Reed** of Ogden, Utah, who spoke with emphasis to members and the newly elected officers of the group. She said, among other things: ". . . This organization is but a small part of the educational picture of the world today, yet taken in its entirety, in terms of the number of homes, the number of individuals contacted, it can be an influential force in that picture. There has been a moral let-down in our national life — the love of a job well done for its own sake has almost passed out of the picture . . . I know these officers stand with me when I say 'Teach the Intangibles that order is the first law of God and of Nature and it is only man who brings disorder'. Give your students a true sense of value, teach them respect for authority, that they should value good bodies and good minds and that God is omnipotent . . . Every intangible positive quality you can give your students will make them assets to their homes, schools, community and country — and for your teaching they will rise up and call you blessed . . ."

A lot of power in those shining valedictory words — and a lot of power to Mrs. Reed.

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boasted a splendid faculty composed of **Anolyn Arden, Viola Austin, Louise Kelly Bailey, Gerald Cummins, Donald Farnworth** (whose pupils, from the Chalif School appeared before the convention on August 7th dancing the ballet "The Nightingale and the Rose), **Helyn Flanagan, Aubrey Hitchins, Yurek Lazowski, Patrick Mastrolia, Sophie Reed, George Rutherford, Donald Sawyer and William Souder.**

A number of specialties delighted attending teachers, among them **Ann Hutchinson's** demonstration in Laban dance notation and **Fred Kelly** (brother of the film star) in helpful tips on production for TV. Distinguished lecturers Dr. Pauline Beery Mack and Charles Magnan spoke briefly before the convention body.

•

mambo

continued from page 29

ated Modern body movement, Ballet turns, eccentric steps and a hodge-podge of anything old or new that seemed "sharp". Even today in *Mambo* exhibitions or contests, one may recognize many familiar variations in strange company. The Palladium type of *Mambo* requires a fine sense of rhythm, agility, lack of inhibition and great stamina.

When *Mambo* was first taking form, it was executed as a slightly sharper and elongated version of native *Cuban Bolero* or *Guaracha*, when danced in closed position. Practically all of the closed position figures were lifted whole cloth from the *Cuban Bolero*. Only when in open break position was it known as *Mambo*. Eventually the whole new rhythmic expression came to be known as *Mambo*.

The Mambo has everything. It is dynamic and exciting — and yet — divorced from the atmosphere of the Palladium it is — and should be — a simple, relatively effortless dance, and with a wide range of tempo — Slow, Medium and Medium Fast.

The *Mambo* defies a one-shot analysis — and so is a real challenge to the teacher. Even many of the skillful exponents of *Mambo* — those who have the real "feel" for the syncopation, are quite unable to analyze just what they do. Here, close to the roots and heart of the dance, there are innumerable interpretations and methods of presentation — many hazy.

Yet the *Mambo* persists with a vital force in the face of poor presentation and the opposition which automatically confronts anything now. *Mambo* is a social dance in every sense of the word. It is now the responsibility of the teacher to standardize, discipline and properly present this thrilling dance to make it acceptable. *Mambo* can take its place, along with the other standard social dances, in the smartest places. Why not an *elite Palladium Mambo?*

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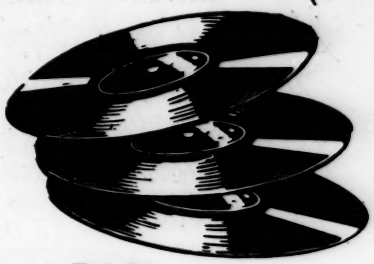

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Mambo beat in the Melodic Phrase: A syncopated two measure phrase, starting step pattern on first or third measure to keep within melody pattern. Anticipate first step a half beat before musical count one, and fourth step a half beat before musical count five. Heavy accent on musical counts two and six. This is within the *claves* phrase.

#2 . . . The same step pattern as above, but anticipate first and fourth steps a full beat ahead of musical counts one and five, i. e., step on musical counts eight and four.

#3 . . . Bebop Version on the Two Measure Phrase:

On the first half of step pattern, anticipate first step to the *and* count before one. On second half of step pattern, anticipate full count ahead of count five with a heavier and sharper accent on musical counts of six and seven.

#4 . . . Pseudo-Mambo:

Mambo step patterns danced Slow, Quick, Quick, starting on any downbeat. When Mambo is danced on beat, the dance is never as rewarding because its enjoyment is definitely the different rhythm pattern.

However, our experience has shown that Version #2 is the most practical for both teaching and dancing. Here are typical basic steps and a combination executed according to Version #2.

BASIC STEP . . . Based on a two measure 8 ct. phrase, the Basic Step has what is called a Backward Half and a Forward Half (See Diagram).

Bwd Half — L Bwd — Slow — (Ct 8-1) . . . R — Bwd on Ball of Foot — Quick (Ct 2) . . . Rock Fwd to L in Place — Quick — (Ct 3)

Fwd Half — R Fwd — Slow — (Ct 4-5) . . . L — Fwd — Quick (Ct 6) . . . Rock Bwd to R in place — Quick — (Ct 7)

•

PREPARATION AND BASIC OPEN BREAK

PREPARATION — Same as Bwd Half Basic Step, turning Left (Cts 8-1, 2, 3)

BREAK — R — Swd — Man releases his Rt hand (Cts 4, 5) . . . L Bwd (Ct 6)
Rock Fwd to R in place (Ct 7)
(Lady's part — Same as in Basic Step)

SIDEWARD COMMANDOS

L closes to R (Cts 8-1) . . . R — Swd (Ct 2) . . . Weight change to L in place (Ct 3)
R closes to L (Cts 4-5) . . . L — Swd (Ct 6) . . . Weight change to R in place (Ct 7)
Recover with Bwd Half Basic Step

SPOT TURN COMBINATION

Basic Step — Prep. and Open Break — as above — 4 measures
Bwd Spot Turn — L Swd, turning Rt — and pulling Lady toward closed position (Ct 8-1) . . . R crosses in back of L — turning Rt (Ct 2) . . . L Swd (Ct 3)
(Lady's Part — Fwd — R, L R)
Fwd Commando — R closes to L (Cts 4-5) . . . L — Fwd (Ct 6) . . . Rock Bwd to R in place (Ct 7)
(Lady counterpart)
Recover into Basic Step

THIS BUSINESS CALLED DANCE

. . . J. L. B.

There are many things in the dance world today that have raised the field in stature and given dance its rightful place as an integral part of everyday living. Of these things, two seem to be of special importance this time of the year; the healing quality of dance for afflicted people and the participation of dance in the expressions of the American way of life. We refer here to the upcoming annual Polio Foundation drive.

One of the most impressive uses that dance has recently been put to is the developing of shriveled limbs that have been stricken by polio. I started giving this a great deal of thought after talking with a dance teacher at a convention this summer. She told me of one of her boys . . . very talented youngster in whom she placed a great deal of pride and hope for the future. This stricken youngster, after many months of treatments, was asked to m. c. a show for other polio victims at the sanitarium where he was being treated. In his enthusiasm he executed one or two feeble little dance steps. The mere fact that he found he could do this, sent him back to her school for many months of strenuous bar work. Slowly but surely, the weakened muscles became stronger . . . and the happy part of the story is that he's dancing again.

This is one very specific case where a dance teacher had the opportunity to bring the benefits of her field to the aid of a most worthy cause. But there is much to be done in this connection in which we can all participate.

If every dance school in America donated just one evening to raising funds for the Polio Foundation . . . think of the magnificent contribution the dance field alone could make to see "that others may dance again." There are many ways it could be done. For instance, the proceeds of a recital could be donated . . . the proceeds from one class . . . perhaps a 'turnabout' party with the parents entertaining the pupils . . . thereby giving everybody, parents, children, school, an opportunity to do their part. Do give it some thought. Who should know better than those who dance, the importance of a sound, healthy graceful body? And what better way to impress your local community with the benefits of dance training.

We should like to hear from teachers who plan to do one or more things for the Polio Foundation Drive, so that others may know what you are doing and be inspired by it.

See you next month.

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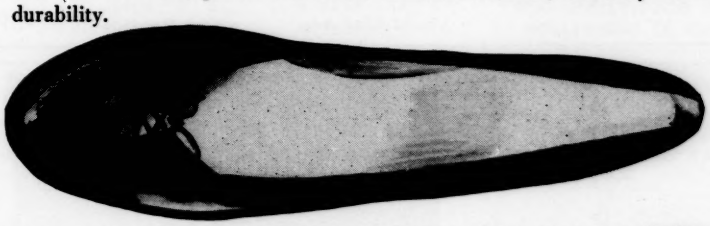

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Sadler's Wells

continued from page 21

Svetlana Beriosova. Elaine Fifield is an Australian, twenty years old, compactly built with bright dark eyes, a brilliant technique and a bubbling gaiety in comic roles. Her classical work in *Swan Lake* and the *Nutcracker* is clean and beautiful and during the North American tour she will be seen also in the full-length *Coppélia.* She joined the Wells School in 1946, the company in 1947, and went straight to the top.

Svetlana Beriosova, daughter of Nicholas Beriosov, is Russian by birth and training and had considerable experience in other companies before joining the Theatre Ballet in the spring of 1950. She has a noble style and lovely bearing.

Patricia Miller is the lyrical beauty, blond and blue-eyed, the perfect fairy tale princess in *Beauty and the Beast.* She is a South African and trained in Cape Town before coming to England in 1947.

Maryon Lane, another South African, is a leading soloist and shares many of Fifield's roles, including the imensely popular *Pineapple Poll* and *Coppélia.*

Sheilah O'Reilly, from Ireland, is one of the best character dancers among the girls, having a fine sense of the dramatic and being as convincing in a tragic role as a comic one.

Stella Claire, too, has the intelligence and sense of style that makes for good characterization. She is Scottish, born in Edinburgh and trained there by Marjorie Middleton, but came to Sadler's Wells in 1946 and has been in the company ever since.

The boy of whom big things are expected is twenty year old David Blair from Halifax, Yorkshire. Already he has the bearing and manners of a *danseur noble* and a rare gift for characterization as his contrasting roles in *Pineapple Poll* and *Harlequin in April* demonstrate.

Spanish-born Pirmin Trecu is a boy who seems born for the stage; under greasepaint and lights his personality fairly blazes and he is a fine dancer besides.

One of the few true-born Londoners among the Theatre Ballet's leading dancers is Stanley Holden. Holden trained in London and had a year with the senior Sadler's Wells Ballet before being called up for military service in 1946. He joined the Theatre Ballet in 1948 and has developed into one of the finest mimes the Wells have ever produced. He is the best Dago I have ever seen in *Facade* and has a natural, almost unconscious, gift for comedy.

Donald Britton also appeared first with the senior company prior to military service. He is small and has amazing *ballon* and is at his best in character roles; he will be seen as Franz in *Coppélia.*

Another fine actor in the company is David Poole who plays the leading part in *The Haunted Ballroom* and also appears in such roles as the Prince in *Swan Lake.* He is a South African and appeared with the Cape Town University Ballet before coming to England in **1947.**

Maurice Metliss, Michael Hogan, and Peter Wright are all good young dancers who play leading roles and the general standard of

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performance is on a remarkably high and even level throughout the company. Most roles are interchangeable among several dancers and the frequent opportunities keep ambitions high.

The eagerness and warmth of the young company has endeared it to audiences in London and throughout Great Britain and we all hope that they will be popular in Canada and America. They are taking with them the most ambitious repertoire they have ever attempted and are bolstering their normal strength with some additional dancers. Their touring experience has so far been fairly limited and they now face a hard and lengthy coast-to-coast tour; however, the dancers are confident that they can not only survive it but enjoy America as well. We all hope that in turn America will enjoy them.

ulysses in tights

And so they are critical. While they adore the lighthearted antics of a Mata and Hari or a Janet Collins, they will give their full attention to the serious and the experimental.

The "Y" has a regular subscription series. But this is by no means the only outlet for concert dancers. The "Y" welcomes them all to the tune of about thirty concerts per season. If they are unknown or have not been seen in New York, they must be approved by the Dance Teachers' Advisory Committee, a group of representatives of all types of dance, who help the "Y" maintain a high standard of excellence in its concerts.

For the neophyte who wishes to embark on a professional career, the "Y" has its well known Dance Audition Winners Concert, an annual event at the "Y's" expense for which young people from all over the country compete.

Mr. Kolodney has very definite views concerning the organization and future of the Dance Center. He is guided by a conviction that art and entertainment are two separate entities . . . and that concert dance should remain in the category of art. In line with this he feels that the preparation of a dance audience is a lifetime process. To help in this process the "Y" sponsors many dance classes. Here children and adults are taught to dance — not with an eye to making them professionals, but with the purpose of making them dance-aware.

Like Mr. Mann, Mr. Kolodney is finding that his audiences are asking for more and more ethnic dance. And they have responded enthusiastically to the "Y's" experiments in concert ballet. In fact, Mr. Kolodney wishes that more young ballet choreographers would prepare concert programs. For as yet the field is dominated by modern dancers.

•

Increased general interest in ethnic dance manifests itself in concentrated fashion in the *Around the World with Dance and Song Series*, which Mrs. Hazel Lockwood Muller has organized for the American Museum of Natural History. It sponsors fourteen concerts per year.

Mrs. Muller finds that her audiences re-

spond most warmly to the lively and theatrical forms of ethnic dance — with Spanish dance far in the lead. And they want variety. They are not inclined to re-subscribe if they see names on the Series that have appeared often before. Yet they are suspicious of unknown and tend to stay away when these are announced. This is, of course, a sore spot with Mrs. Muller, for like all conscientious managers, she would like to sponsor more unknown dancers than she is now able to do.

Like all of her compatriots, Mrs. Muller is optimistic about the future of concert dance, and she feels that the increase in good dancing on Broadway and television is already having a healthy effect upon the size of concert audiences.

•

While the Museum of Natural History has come to specialize in ethnic dance, the Brooklyn Museum is specializing in modern dance. And with Fred Berk as director, its concert series called Stage for Dancers is a hopeful and exciting project. Stage for Dancers is only entering its third season, but its plans already include seventeen concerts.

Mr. Berk has spent a great deal of time quietly ferreting out young dancers who have talent but who have been discouraged in their efforts to compose because there are so few performing opportunities for the beginning choreographer. Thus many of his programs combine names that are unknown or little known. And they have, as a result, a healthy air of adventure and discovery.

As for their format, Mr. Berk has found it expedient to combine several soloists on each program. And he tries to alternate abstractions with works of a realistic nature. For he finds that his audiences become restless if they are subjected to a completely abstract diet.

Because he is fortunate enough to be a dancer-choreographer, as well as a concert manager, Mr. Berk has formed a repertory company consisting of some of the dancers who have appeared on the Series. They gave one performance last season, and they hope to enlarge their scope this year. For, like so many people with broad experience in the dance, Mr. Berk is thoroughly convinced that the only true way to perpetuate the modern dance is through repertory.

•

In the late nineteen twenties, Martha Graham, Charles Weidman, Doris Humphrey, Helen Tamiris, and Agnes DeMille decided to pool their resources in joint concerts, instead of bearing the financial burden of individual performances. For a while the experiment worked, and then it went the way of all dance cooperatives. There have been several similar but short lived attempts since.

It took two non-dancers to make a co-operative project work—and work on a scale that made New York concert goers sit up and take notice. Isadora Bennett and Richard Pleasant ordinarily function as press representatives for musicians, opera companies, and the like. But they confess to a fatal affection for dancers. Whenever one of those wan creatures with bulging calves and the ubiquitous satchel of practice clothes wanders into their office, they're ready with advice and ideas and a bit of very unbusinesslike friendliness.

This kind of interest was responsible season-before-last for the New York City Dance Theatre.

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With time against them and with a minimal budget (which was rigidly maintained) they proved that modern dancers can be made to work together. What's more, the dancers completely trust Bennett and Pleasant and are eager to work with them to enlarge the idea of the New York City Dance Theatre to the level of prestige now enjoyed by the New York City Ballet.

Bennett and Pleasant have solid plans for the future of such a project. The leading choreographers will not bring their own groups as such, but will lend dancers to a large pool from which will be drawn performers for each work, both repertory and contemporary. This will allow for revivals of modern dance classics and the commissioning of new works without the expensive duplication of companies.

•

Look over the chorus cast of a Broadway musical or the teaching roster of any school, and you will find budding choreographers. Even scan the list of dishwashers at Schrafft's, and you may find frustrated dance makers. These young people do not have sufficient finances or experience to give a concert of their own.

Formerly there was little chance for them to get their experiments before an audience. But now they have two helpful and hopeful outlets — Choreographers' Workshop and Theatre Dance, Inc.

Of course, neither of these organizations pays the choreographers or the dancers for their contributions. They organize and publicize the programs and provide the theatre.

The Workshop is directed by Trudy Goth. Although she doesn't receive a cent for her labors, Miss Goth is probably the most active and enterprising concert organizer in the city. Last season, for example, the Workshop sponsored two concerts at the 92nd Street "Y", two laboratory concerts at the Weidman Studio-Theatre, and a truly intrepid venture in the form of a two-week season in Bermuda. So successful was the latter project, that Miss Goth has now had offers from places like Puerto Rico, Virgin Islands, Jamaica, Bogota, and Lima. One of them will probably play host to the Workshop this year.

Although a preponderance of its works are in the modern idiom, the Workshop finds that its audiences like variety, and they prefer works of a theatrical nature. Thus, two of their most successful productions to date were the ballet-orientated CAPRICHOS by Herbert Ross and La Meri's Hindu-styled BACH-BHARATA SUITE.

Their principal problem — and this is true

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of all series not having their own theatre — is finding good theatres with non-union help. Formerly they gave an occasional performance at the attractive Hunter Playhouse. But this year the Playhouse management has decided to lump all dance programs into one week, and so the Workshop, unwilling to face this unnatural competition, has decided against a Hunter concert.

Among the interesting productions that the Workshop has in line for this season is a work called *one times one* by John Rawlings, winner of a libretto contest sponsored by the Workshop.

•

Non-profit ventures like the Workshop and Theatre Dance, Inc. often call dancers into strange occupations. For example choreographers Jean Houloose, Allan Banks, Robin Gregory, and Ruth Harris, who form the board of Theatre Dance, have become very adept at licking stamps, typing press releases, running the box office, and smoothing the brows of harrassed and inexperienced performers. In addition, they contribute compositions to the Theatre Dance programs and audition the works of outside composers.

All works, including their own, are carefully screened, and as a result, they sponsor only two programs per season, feeling that the quality of works available does not warrant more.

When we questioned Ruth Harris, spokesman for the staff, about this seeming dearth of good talent, she hastened to explain that there are many promising young choreographers who cannot afford even to costume and rehearse their works. Theatre Dance hopes that sometime in the future it may afford a studio of its own for choreographers to use free of charge. And it would also like to form a repertory company so that outstanding works of past seasons could be repeated and perhaps performed on tour.

In the meantime, what do all these views and hopes and plans mean to the young Ulysses in tights as he sets out on the perilous voyage of a concert career? They mean that his traditional enemy, the concert manager, can often be counted upon to offer a warm helping hand. And he will always have an audience provided he has something interesting to say.

Sadler's Wells

(*continued from page* 16)

Festival Company, the Ballets Rambert, and special attractions like Rosario and Antonio and Jose Greco and company, is a comedy number, *Pineapple Poll*, inspired by W. S. Gilbert's "The Bumboat Woman's Story" from *Bab Ballads*, with music by Sir Arthur Sullivan, decor by Osbert Lancaster, one of England's most talented author-illustrators, and choreography by 24-year-old John Cranko, the new company's foremost find in this field. Like most of the other dancers in the troupe, Cranko is a product of the de Valois school, but for a young choreographer, his inventions seem surprisingly fresh and original. To this reporter, at least, his ballets don't suggest anybody but Cranko himself.

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The story of poor Poll's infatuation with the handsome captain of H.M.S. *Hot Cross Bun* (David Blair) which leads her and her friends to disguise themselves and sneak aboard the ship, is not an English or a private joke. *Pineapple Poll* is as easy to follow as *Fancy Free;* as danced by Elaine Fifield, David Blair and David Poole as the Pot Boy who, in his turn is fascinated by her, the obvious relish with which the entire company throws itself into this good-natured romp is by no means the least entertaining aspect of a production which was one of the top-notch attractions on the boards during London's star-spangled Festival of Britain spring season.

Cranko is also represented by a somewhat wistful rendering of the legend of *Beauty and the Beast,* which does perhaps owe something to Ashton's *Cinderella.* The music has been selected from Ravel's "Mother Goose Suite;" Margaret Kaye devised the dreamy, deliberately incredible costumes.

Beauty and the Beast struck me as much less interesting than Cranko's first ballet, *Sea Change,* which was originally scheduled for presentation in this country, but has been dropped—according to one explanation—because of lighting problems. *Sea Change* is a dramatic number to the music of Sibelius' "En Saga," with handsome decor by John Piper, a well-known English painter. It is the saga of fishermen and their wives and sweethearts, and in particular of one fisherman who did not come back. I think it a pity that American audiences will miss this number, but yet will be offered such pleasant trifles as Cranko's *Pastorale* to a Mozart Divertimento, with decor by Hugh Stevenson, and Ashton's *Capriol Suite,* a period pastiche based on 16th century dances with decor by William Chappell.

Two of the Sadler's Wells Theatre Ballet productions are still in rehearsal as this is written, a full-length *Coppelia* for Fifield, staged by Ninette de Valois, and The *Nutcracker* (Tchaikowsky), with a new production by Cecil Beaton. As present plans go, *Coppelia,* on which rehearsals began in June for production in September, will probably be performed more often than any other number in the repertoire during the company's American tour.

To any one acquainted with the de Valois taste and imagination, or the bravura brilliance of Fifield, this is a plan which offers much—unless it means that a number like *Khadra,* which has music from the Sibelius "Belshazzar's Feast", choreography by Celia Franca, and decor by Honor Frost, gets lost in the shuffle. *Khadra* was inspired by Persian miniatures; it is lovely to look at, delicate and evocative, slight but not trifling. The story—the young girl of the title observes life around her, including a neatly contrasted Lover and His Lady (Svetlana Beriosova) and a Husband and his Wife, is drawn into a dance and then as night falls, departs—isn't of earth-shaking consequence, but it has a strange, unearthly beauty which makes it a perfect little gem of its kind. By all means, see it if you can.

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(*continued from page* 11)

Humphrey, Jose Limon, William Bales, Sophie Maslow, Pauline Koner and Charles Weidman. It ranged from the pure dance of Doris Humphrey's *Passacaglia and Fugue in C Minor* to the literal pantomime of Charles Weidman's *A Song for You.*

Many members of the younger generation have not had the privilege of seeing the large works in Doris Humphrey's repertoire, for they have not been recently performed. And so Miss Humphrey's revival of her *Passacaglia* (J. S. Bach) which was originally done in 1938 at the Bennington Dance Festival, was in the nature of a new experience.

For us it was more than an experience. It was a revelation. From the moment the curtain opened on the twenty simply clad young people (all members of Miss Humphrey's class in repertory at the College) banked on stage with their arms akimbo over their heads and their backs to the audience, we were aware that an important dance statement was about to be unfolded. We were to see that rarest of rarities, a whole work of dancing. No pantomime, no trimmings, no trappings. Just dancing at its purest and most poetic.

At no point did one feel that Miss Humphrey was "interpreting" the music, that she was "making patterns". What she did was far deeper. It was as though she had experienced the same vision of truth in creating her dance that Bach had experienced two centuries ago in creating his music.

Although the performers were of many orientations and many levels of training, they were welded by the choreography and the music into a unified and singularly dedicated whole. They performed as though transfixed, as did the accompanists, Simon Sadoff and Hazel Johnson.

The ability never to lose sight of the dance impulse seems to be characteristic of all of Doris Humphrey's works, regardless of their expressive purpose. For example, her *Quartet Number* 1 (Priaulx Rainier) had what might be called a story. Yet it was as unbroken in movement line as *Passacaglia.*

Quartet was a legend of conflict laid in the innermost chambers of the heart. At the outset, Jose Limon, as the protagonist, curled and writhed in torment on a seat-like structure. Suddenly from the sea of his consciousness emerged three figures (Lucas Hoving, Betty Jones and Ruth Currier) entangled in a length of prehensile blue cloth. The sleeper (for these were indeed dream figures) attached himself to the delicate and lovely smallest figure (Ruth Currier). In a radiant but doom darkened duet, they became almost as one.

The more powerful dream figures returned to reclaim their companion, but in a violent struggle the sleeper regained his "love" and the curtain fell on a final embrace in which he seemed to absorb her into his own body.

The final feeling one had, however, was not of resolution or peace. It was of solitude unfilled, searching unresolved. *Quartet* was not a drama filled with movement. It was a movement structure from which drama emerged.

Several of the New London premieres re-

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presented stylistic departures for their choreographers. *Quartet* was Miss Humphrey's first extended excursion into the realm of the unconscious and Sophie Maslow's *Four Sonnets* (Robert Schumann) was her first sustained abandonment of literature as motivation for her dance designs. Instead she created four mood studies.

In the first Sonnet, Miss Maslow danced a Duncanesque solo in which she was joined by Mr. Bales. The second Sonnet, a duet for Miss Maslow and Miss Dudley resembled figures in an early Picasso painting. The third Sonnet, a duet for Miss Dudley and Mr. Bales, carried the man-woman relationship theme into a more mature realm. It had about it the understood reality of two people who have been together for a long time and who have learned how to weather conflict by means of their togetherness. And the finale, with the three figures striding about calmly with arms outstretched, seemed to contain a kernel of hope for the future.

Thus with simplicity of pattern and her unfailing warmth, Miss Maslow traced a whole human cycle. Mr. Bales' dancing was outstanding in its quiet forcefulness. But the women have to find more range if the dance is not to appear somewhat empty. Charlotte Trowbridge's costumes, in addition to being unflattering to the women, were too modern for the romantic music and choreography.

Mr. Bales also made a step ahead in his THE HAUNTED ONES, a dance realization of the Clytemnestra, Electra, Orestes (or MOURNING BECOMES ELECTRA) tragedy. Since only two sections of a work in progress were presented, it is impossible to discuss the dramatic motivation. But there are generalizations to be made concerning the choreographic style and the characterizations.

Mr. Bales has so far completed the scene of matricide and the conflict immediately preceding it. The movement style is a sort of amplified or generalized pantomime that achieves the drive and pace of dance. Since he has emphasized the dramatic, rather than psychological aspects of the tragedy, the movement form is eminently suitable, although it tends occasionally to be thick and static.

The work is too fragmentary to speak of group style. But since Mr. Bales seems to prefer a direct, expository style, it would be well for Miss Maslow and Miss Dudley to avoid Graham-tinged overtones. And it might be well for the two women to switch roles. For Miss Dudley, who has been given the role of the sister, has a stoney, domineering bearing that would be more suitable to the mother. And Miss Maslow, especially in the murder scene, has a youthful, almost yielding quality that was not characteristic of the wily, passionate Clytemnestra.

Leon Kirchner's score seemed strong and suitable. But Charlotte Trowbridge's costumes made Miss Dudley resemble a waif, Mr. Bales a nonentity, and Miss Maslow a floozy. Very un-O'Neill goings-on indeed!

As we go from work to work in this discussion of the Festival premieres, we are ranging the movement scale from pure dance to pure pantomime. José Limón's DIALOGUES falls somewhere in the middle.

The dance is a pair of duets for Mr. Limón and Lucas Hoving. It represents two conflicts in Mexican history — the first between Cortez and Montezuma, the second between Maximil-

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lian and Juarez. They are presented as two poles in the Mexican quest for liberty and self-realization.

Unfortunately, the dances never really leave the realm of history books. They are heroic in concept. But the conflict is academic, rather than kinesthetic.

Norman Lloyd contributed a staunch score, and Julio Prieto created a simple act drop with heraldic decoration and four pleasantly conventional costumes.

It was all because of a blue ribbon and some wishbones. It was all because Abner Dean is a jester and Pauline Koner understands him that audiences at the Festival had a hearty laugh at Pauline Koner's AMOROUS ADVENTURE.

It's a delightful dance — the story of a girl who begins with only one foot tied to her husband (with the blue ribbon, of course) and ends after a series of amatory experiments, with both feet neatly tied to friend husband.

Pauline Koner was the "kind of wife" — tiny, and appealing in her sparkling tights. Charles Weidman was the "sort of husband," who wore his tights with the air of someone caught taking a bath with the shades up. And Lucas Hoving was a trio of thoroughly impossible males that the female encountered in her wanderings.

During the interludes between each of these cataclysmic encounters, Mr. Weidman, as the rejected husband, would reappear and vainly imitate the newly discarded male in the hope of regaining his wife. Only when an empty blowhard with a contrived past tried to conquer his wife, did he successfully assert himself.

The dance has the prime requisite of fine humor — it's amusing and deeply human at the same time. True, it needs tightening here and there (especially in the section for the attached male). And the characterizations (with the exception of the Milquetoast-perfect Charles Weidman) need the polishing of further performance. But other than that, Miss Koner, Abner Dean (who contributed story, set, and costumes), Freda Miller (who wrote the lilting score), and Doris Humphrey (Artistic Advisor) can shake each others' hands in triumph. AMOROUS ADVENTURE is a slice of life cut with a feather.

The areas of pure pantomime in AMOROUS ADVENTURE are joined by stretches of interesting dance movement. But in Charles Weidman's solo suite, A SONG FOR YOU, the same is not true. In the latter, the areas of deft and telling pantomime are joined by innocuous dance padding. This gives the dances a tentative unfinished air.

The dances are interpretations of truly beautiful songs recorded by the late Elsie Houston, gifted Brazilian soprano. Since the words were in Portuguese, and since there was no translation in the program, it was difficult to determine the meaning of the gestures, which seemed to follow the words literally.

The first dance in which Mr. Weidman seemed to perform an incantation by extending his eloquent hands into a pool of light, displayed to fine advantage Mr. Weidman's unique ability to snatch a small fragment of pantomime (here the turning of the hands) and make it grow into new gestural areas without losing sight of the theme movement.

But as the dances progressed, one tired of the indolent body carriage. And in the tender

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posturings of the last dance, which was obviously a love song, one saw with alarm hints of a style of decorative plastique that placed Mr. Weidman squarely back into his Denishawn origin — odd place for him to be at this late date.

José Limón walked into the Mexican Baroque church of Santa Maria Tonantzintla and came out with the idea for a series of decorative little dances. Designer Miguel Covarrubias presumably entered the same church and emerged with a riotous palette of curving lines and shimmering colors and brilliantly integrated imagery. And he created a decor and costumes that looked like a child's dream of a candy world — all pink and cerise and red and blue and gold and sparkling.

Mr. Limón tied his dances together with a charming theme. And he had four dark haired beauties (Marta Castro, Valentina Castro, Beatriz Flores, and Rocio Sagaon) from Mexico to help him carry it out. A chubby little pink mermaid was celebrating her birthday. When the curtain first opened, the little mermaid was perched on the shoulder of a stalwart archangel. Mr. Limón marched her around in a quaint processional, and her companions presented her with bounteous cornucopias and little metallic birds. Then the four launched upon a series of formalized dances each of which ended in a statue-like pose.

The body balance of the dances bordered on the balletic. The hands curved inward as though they should contain castanets. And the patterning was naive and archaic. But the conscious mixture of styles didn't jell. The dances seemed heavy-handed when they should have had the fragility of spun sugar.

The generous quantity of new works does not leave us sufficient space to swell upon qualities of individual performances, except to say that dancers interested in style and stage deportment might do well to study Pauline Koner's dance-acting in LA MALINCHE and THE MOOR'S PAVANE. She is a model of sustained motivation, intensity of mood, meticulous stylization of gesture. Indeed, there are few dancers who possess her sense of craftsmanship — and who are so satisfying to watch at the same time.

But then, there is much that is exciting in the modern dance. One has only to be grateful for the unique opportunity that Connecticut College offered us all to see it concentratedly but under uniquely pleasant conditions.

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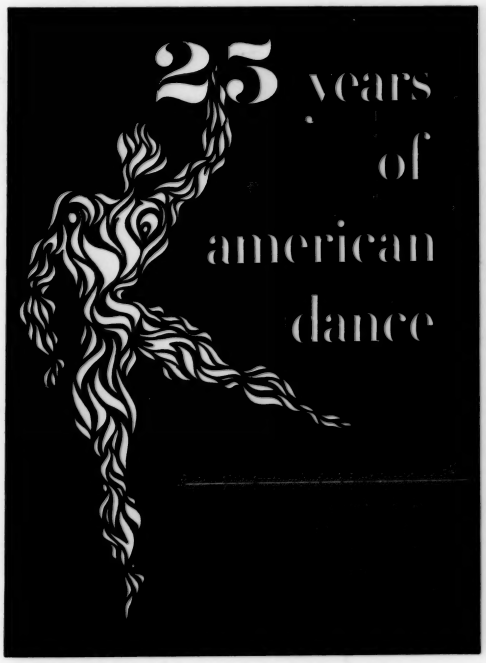

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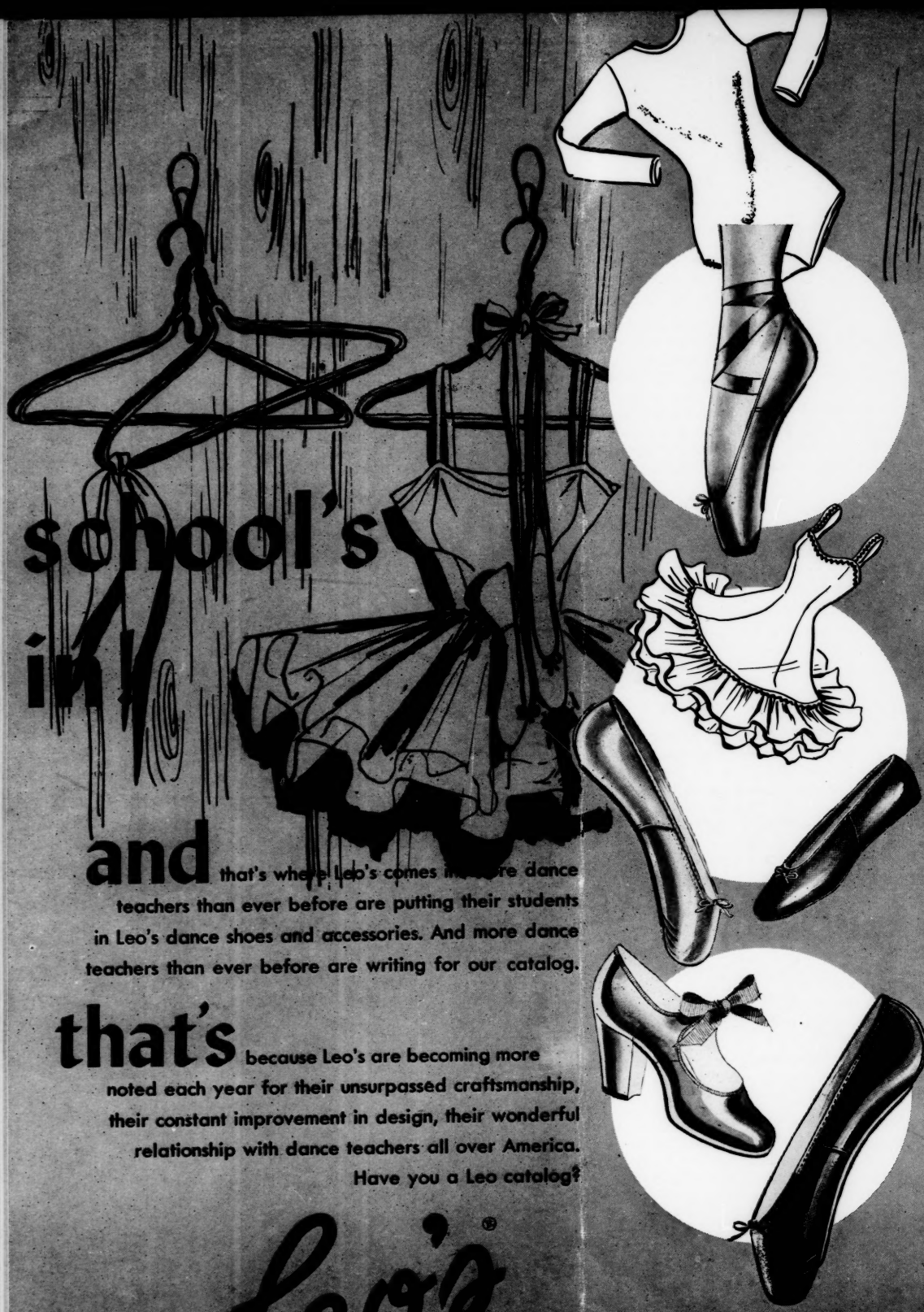

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